rbcc
92
Indem ich mich des Juden erwehre
fe ich für das Werk des Herrn
FARWELL/WARNER

IMPORTANT!

RB&CC #92

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ½ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ¼ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ½ of its original size to occupy ¼ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2250 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 issues $3.00, 8 for $5.00, 12 for $7.00, 18 for $9.50
FIRST CLASS: 4 issues $4.00, 8 for $7.00, 12 for $12.00, 18 for $16.00
AIR MAIL: 4 issues $6.50, 8 for $10.00, 12 for $16.00, 18 for $20.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.00 EACH FROM THE S.F.C.A.:

#'s 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 71, 78, ,80,84,89,90

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JIM VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - AUGUST 5
SEPT. 9

Ye Olde Fanzine Shop

Ordering Information: We only have a limted supply of all these various fanzines, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, list alternate choices if possible. Obviously, we do not have room to list the contents of each one, however, suffice it to say, we will only stock what we consider good fanzines. This does not mean that any we do not stock isn't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SPCA. All fanzines will be mailed flat in heavy envelopes.

ALTER-EGO #10 = $1.65
THE ALIENS = 2-color cover print by Kline. 8½ x 11 on heavy slick paper. = 60¢
"CONAN" COVER by Don Newton (8½ x 11) = 50¢
THE COLLECTOR #14 = 75¢
THE COLLECTOR #19 = 85¢ (Fantastic cover ((Fantucchio)) and centerspread ((Newton)), not to mention some nice work by Jim Jones and Robert Kline)
CAPT GEORGE'S COMIC WORLD #25 & 26 = $1.25 ("SILVER STARR" by Stanley Pitt. 80 pages of fine art)
FULL COLOR Dr. Strange cover by John Adkins Richardson (8½ x 11) = 75¢
COMIC FANDOM MONTHLY #3 - 75¢
FULL COLOR WRIGHTSON COVER PRINT FROM RB&CC #86 - 75¢

THE EYE #1, 2 = 75¢ each
VOICE OF COMICDOM #17 - $1.00. Features a 21 page strip by Corben with color covers by him.
"CYCLOPS" cover print (RB&CC #83) in full color by Richard Corben. 8½ x 11. 75¢
FANTASTIC FANZINE #12 = $1.75 (Beautiful full color cover painting by Kline, plus other excellent art by Don Newton, Cockrum, Kline, Richardson plus a color centerspread by Fantucchio. Plus several well-written articles and a Kline interview)
FANDOM ANNUAL #1 = $2.50, #2 = $5.00
"Flash Gordon" COVER by Don Newton (FULL COLOR, 8½ x 11) = 75¢
FANDOM'S AGENT #4 = $1.00
FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75
FANTASY SOUNDTRACK #1 = 75¢ (For radio and movie tape collectors)
PHASE #1 = $4.00. Original strips by Brunner, Buckler, Jones, Barr, Kaluta, Sutton, Adams, and other original art by Wrightson, Morrow. Full color wrap around cover by Ken Barr. BEAUTIFUL
THE GOLDEN AGE #3 = $1.50, #4,5,6, = $1.25 each, #7 = $2.00
MOVIE & SERIAL POSTERS, 16 x 20 = $1@ or 2 for $1.50. "The Long Ranger & Tonto", and "The Crimson Ghost"
THE ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25
MARVEL TRIBUNE #7 = 65¢
MASQUERADER #6 = $1.25
ROBERT KLINE 2-color SWORD & SORCERY POSTER. 8 x 11 on slick paper = 65¢
THE ROCKET'S BLAST SPECIAL #1 = 65¢ (MARVEL). #7 = 75¢ (EC), #8 = $1.00 (CAPT. MARVEL)
SQUA TRONT #3 = $2.50 (THE EC fanzine, FULL COLOR front and back covers from paintings by REED CRANDALL and AL FELDSTEIN, indepth article on EC SF line)
STAR STUDDED COMICS #6, = 80¢
SERAPHIM #4 = 75¢ (EC)
NEWTON PORTFOLIO = $1.00. A collection of great Don Newton art.
FULL COLOR "TARZAN" POSTER BY DON NEWTON. 11 x 17. = $1.25
FRAZETTA, WILLIAMSON, WOOD, CRANDALL ART FOLIO - $2.25. This is by far the best publication of its kind. Quality reproduction on quality paper. Beautiful !
FLASHBACK 2 = $2.00. A reprint of the complete HUMAN TORCH #5 from 1941 -- the famous Torch-Namor battle issue that sells for $50.00 !!
1972 OVERSTREET "COMIC BOOK PRICE GUIDE". 334 pages. All comic books from 1933 to present are listed along with their current market value. A MUST for collectors. $6.00 per copy.
MONSTER TIMES - #1=$1.50, #2-$1.50 (all STAR TREK ISSUE), #3 and 4 - $1 each.
THE GOLDEN AGE COLLECTOR #1 = $1.25
SENSE OF WONDER #11 - 75¢. 6-page "MR. A" strip by Ditko, an indepth article on Will Eisner by Ray Miller and Thomas Fisher, plus other features and art by Hanley, Strnad, Newton, Cockrum, Foss, Barrier, and others.

THE WILLIAMSON COLLECTOR

by JAMES VAN HISE AND LARRY BIGMAN

This time we're having a bit of a potpourri in that we'll be covering Willi stories from three, different companies. We'll start off with two from AGC, and go on to one each from Avon and Charlton. The ADVENTURES INTO THE UNKNOWN and the STRANGE WORLDS are pretty well known which is why we haven't covered them until now. We probably wouldn't cover them to any degree at all except that we know that there are undoubtedly some fans out there who have yet to be aware of these gems.

ADVENTURES INTO THE UNKNOWN #27 - JAN. 1952
"The Lost Lives Of Laura Hastings" - 8 pages
Reprinted in FANTASTIC EXPLOITS #17.

The story is a rather interesting one concerning reincarnation and how a woman discovers the different lives she has had by going through the ages. Each of her past lives involves the reincarnation of the same lover from the previous life, continuing into the present and beginning as far back as the days of primitive man.

The art is very good Williamson, containing many excellent panels. The scenes range from a battle between a primitive man and a sabretooth tiger to a swashbuckling battle aboard a pirate vessel. It's beautiful! This is by far the most sought after AGC with Williamson (and despite some erroneous reports to the contrary, Frazetta did not work on it). Williamson proved himself very capable on this even without Frazetta and still managed to turn in a strip that gets a solid 15.

FORBIDDEN WORLDS #78 - 1959
"The Stray" - 6 pages

It happened late one night. There was the sound of a tremendous explosion in the hills and the next morning Joe and Ellen Green hear the barking of a dog outside. This was no ordinary dog though (check the page at right) as it was a strange breed indeed. The dog displays the apparent ability to read minds when it senses that Joe, the couple's son, is in danger and prevents him from falling into a deep pit. When the dog continues to display these abilities, Joe takes it to a veterinarian (wouldn't you if you wanted to find out why your dog can read minds? What could be more logical?). The vet studies the dog and claims that it is of no breed he has ever seen and after x-rays claims that it is not of this earth. Later, two G-men visit Joe and question him about the dog. After looking over the field nearby, traces of radioactivity are discovered and it is deduced that the dog was on a sattelite that crashed from another world. The story ends on the philisophical note that someday the dog's masters will come and if they're as advanced as phi-do then they must be pretty wonderful. Sigh.

The art is pretty good with the best rendering being done on the dog. Outside of the first two pages, the art on the people is a bit bland. There's a nice panel, though, at the bottom of page three which is of Joe Green's face executed in a combination of linework and craftint which comes off very well. It's too bad the entire story had been up to the first two pages, and that one panel on the third, it would have been a very good "4", but as it is, it's only an attractive 13.

STRANGE WORLDS #3 - JUNE 1951
"The Invasion From The Abyss" - 7 pages
Reprinted in FANTASTIC EXPLOITS #22.

"The Invasion From The Abyss" is probably the most well-known of the various collaborations that the fine-line EC artists did. All of them are found here and there throughout the story: Williamson, Frazetta, Wood, Orlando, and Krenkel all lend a hand. It is certainly strange to roam one's eyes over a page and see Williamson men, Frazetta chicks, Wood creatures, Orlando inking, and Krenkel cities all on that one page. It is really somsthing to see.

The story, by the way, concerns an invasion from an abyss (tricky, huh?) by a renegade Atlantean ruler's dwarf-bred army. Eventually, we win out by magnetizing the iron in the blood-streams of the evil Atlanteans (there are also good Atlanteans, but they are being held captive) by means of a force field. The story reads better (except for the pseudo-scientific explanation) than it sounds.

As far as art goes, the story is pretty competent. There are some panels which look very blotchy, but this is due to poor reproduction. If you strain your eyes enough, you can see some nice fine line work in the backgrounds, when there are backgrounds, that is. That's one complaint: there is a goodly number of panels with little or no background. I think this is due to the compression of the story into 7 pages. If more space had been laid aside for the story, I'm sure that each panel would have been really beuatiful. As it is, the story tends to be too verbose, resulting in a large amount of disembodied heads showing up in the panels. However, there are existing panels which do come through nicely. These are really quite nice, showing great detail work and, in most cases, excellent anatomy. From what manages to come through, one can see that it is deserving of being the "biggie collaboration". I would love to see the originals to the story; unfortunately, they probably no longer exist. "The Invasion From The Abyss" is a near-perfect work and, because of the points mentioned, it rates a very high 14.
P.S. There's also a very good "Kenton of the Star Patrol" story by Wood alone in this issue, not to mention a very fine inside front cover by him as well, which is another reason why this issue is such a treat.

CHEYENNE KID #10 - DECEMBER, 1957
"Custer's last Stand" (I think) - 20 pages

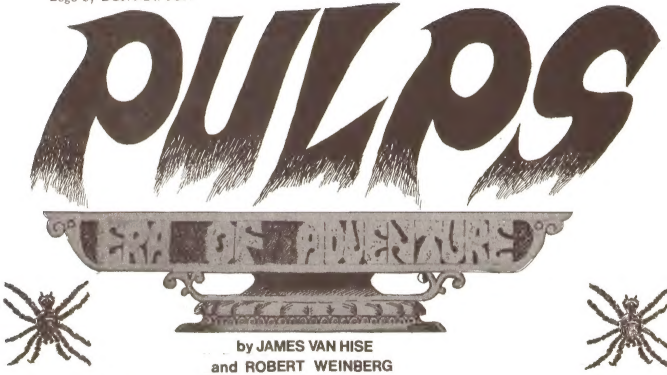
Perhaps you're wondering about the "I think" following the title above. It's there because there are actually three parts to the one story, each with a different title. The one of this is too sprppos. However, the cover has the above title which pretty much describes what happens. If you are also wondering where the Cheyenne Kid comes in: he warns Custer about Crazy Horse's trap, but Custer is too stupid to listen, so he goes off to the Little Bighorn to get massacred (and justly so after viscous crimes he had perpetrated against the red man).

The art is essentially restricted to figure work, with almost no background work at all in the twenty pages. The figures, though, are very good in some instances. There are also some nice horse scenes that show Williamson's ability to depict action, a neglected talent of his that one seldom sees in his current work. Another drawback to this story is the fact that there tends to be a preponderance of poor brushwork, with little linework. Williamson has said that he was afraid of a brush in his early days because he might ruin the job. He came close to doing just that in this case. If not for the fine figure work and action scenes, this story would be extremely poor. By the way, there are definite traces of a different fine-line inker on this story, probably Angelo Torres. In fact, the better panels are the ones which were inked by this phantom inker. This is definitely not up to the same level of quality of some of the Atlas stories Willi was doing concurrently, let alone certain EC stories. However, it does have its good points and rates a 13.

Those of you who didn't buy COLLAGE and are interested it having the installments of the WILLIAMSON COLLECTOR which appeared in there can get them all together in the new FANDOM ANNUAL #3. The annual reprints 3 complete Williamson strips, including the rare and excellent "Return of the Werewolf".

MOMENTS LATER···
IT'S A DOG ALL RIGHT, BUT WHAT KIND? ISN'T HE STRANGE-LOOKING?
THAT'S FOR SURE, BUT HE LOOKS FRIENDLY ENOUGH! HI, THERE, FELLA···YOU HUNGRY?
MAYBE WE OUGHTA KEEP HIM! LITTLE JOE'S BEEN ASKING FOR A DOG! I THINK THEY'D BECOME REGULAR PALS!
BUT IT'S A STRAY, JOE! I DON'T THINK WE SHOULD TAKE THE CHANCE ···NOT KNOWING A THING ABOUT HIM AND ALL···
SUDDENLY A NOTICEABLE CHANGE SWEPT OVER THE ANIMAL···
SOMETHING'S GOT HIM GOING! HE LOOKS ALL UPSET!
B···BE CAREFUL, DARLING! DON'T GO NEAR HIM! HE MIGHT BE DANGEROUS!
HE'S RUNNING TO THE BACK! COME ON, HELEN!
GRRRRRRRR!
BUT WHEN THEY ROUNDED THE CORNER OF THE BUILDING···
JOE···LOOK! LITTLE JOE!
GOOD HEAVENS ··· NO!

Logo by DON NEWTON



by JAMES VAN HISE
and ROBERT WEINBERG

A. MERRITT - PART TWO

"THE SHIP OF ISHTAR" is a straight fantasy story which was first published in 1924. It was a straight fantasy in that it had a supernatural ship sailing on a world of fantasy. Gods are in conflict here and once again the battle between the forces of good and evil is featured. The characters in this novel were probably the best presented of any of Merritt's novels and the fantasy is brilliantly conceived, especially the section dealing with the King of Life and Death.

In 1927, Merritt's most popular novel appeared on the stands. It was not fantasy and could just barely be called science fiction. Still, "SEVEN FOOTPRINTS TO SATAN" was a masterpiece of fantastic adventure. The story was set, of all places, on Long Island. It was produced as a silent film even before it appeared in hardcover (after being serialized in ARGOSY). The story concerns a master genius of evil who calls himself Satan. Satan engineers perfect crimes to steal the art treasures of the world (for which he substitutes near perfect forgeries which remain undetected). The hero is drawn into Satan's web of intrigue and the action maintains a swift pace throughout.

After the "SNAKE WOMEN", Merritt came back with another lost race novel. "THE DWELLERS IN THE MIRAGE" is a lost race classic, taking place in a hidden volcanic valley in Alaska. A story of reincarnation, it again features two beautiful women, one good, the other evil. There are monstrous creatures and titanic battles. Towering over all is the evil god, Khalk'ru, the Kraken. The final confrontation between Leif, the reincarnation of the high priest of the monster god and the actual creature itself is a masterpiece of fantastic adventure.

In 1932, Merritt changed his style and wrote another modern day world novel. But, this time the fantasy elements were much stronger. In "BURN WITCH BURN", the hero is a young doctor who teams up with a criminal mastermind to fight a witch who controls doll sized people and uses them to kill using poisoned needles. It was made into a film called THE DEVIL DOLLS.

In CREEP SHADOW!, the witchcraft present in the earlier novel is more fully developed. The villain of the novel was the teacher of the witch woman of BURN and he schemes to bring back the evil gods of long ago. This novel again takes place on Long Island and some of the characters of the first novel make an appearance. There are two girls, the usual one good and the other evil, but the novel was more slow moving that most of Merritt's work.

With the exception of a few short stories, Merritt stopped writing after CREEP SHADOW!.

During the course of the years his writing, Merritt did several short stories, all of which were quite exceptional, though none of them, with the possible exception of the haunting "Woman of the Wood", matched the impact of his novels.

Merritt is easily one of the best selling of all fantasy writers. His novels are reprinted every few years and SEVEN FOOTPRINTS TO SATAN has sold over a million copies in paperback alone. In 1950, there was even a short lived A.MERRITT'S FANTASY MAGAZINE, featuring reprints of Merritt stories and novels in the Merritt vein. FANTASTIC NOVELS and FAMOUS FANTASTIC MYSTERIES reprinted all of Merritt's work in ARGOSY and his work is also still available in hardcover editions.

Virgil Finlay, who obtained a job at American Weekly with the help of A. Merritt, probably did his best work illustrating Merritt's novels when they were reprinted.

Merritt's three best novels have to be THE FACE IN THE ABYSS, THE MOON POOL, and THE DWELLERS IN THE MIRAGE. All three are lost race novels. SEVEN FOOTPRINTS TO SATAN and BURN WITCH BURN are his better two modern day novels. All of Merritt's short stories are excellent.

If you are a fan of high adventure and fantastic tales, a reader of Howard and Burroughs, and if you have not encountered the fabulous lost race novels of A. Merritt, a treat is in store once you obtain any of his better works.

JAN.
25¢
FANTASTIC
Novels
MAGAZINE
SEVEN FOOTPRINTS TO SATAN
A FAMOUS CLASSIC OF FANTASY
by A. MERRITT

FARWELL
&
WARNER

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

r.b.c.c.

M.B.

RAYMOND MILLER - RD 1 Box 131-C - Creekside, Penna. — 15732

SEND ALL QUESTIONS, ANSWERS, AND CORRECTIONS TO THE ABOVE ADDRESS. READY TO POSE QUESTIONS FOR ISSUE: BIOLOGE TWO (#4 SHAPE WITH ALL QUESTIONS TO HELP PAY THE COST OF FEEDING YOUR ANSWERS.

HI: Peter Sutter from Don Rose: The Comics Code appeared as simultaneously "as possible" on all companies titles...this was in May, 1955.
HI: John Kent from Don Rose: FRANKENSTEIN #1 (which was slow in original shipment but worththe wait) was apparently a "One-Shot" deal from ATLAS/ZEAPP as far as anyone knows.

DENNIS CASEY...GLEN ROCK, NEW JERSEY

Q. Can you tell me who did the art on the VISION in MARVEL MYSTERY #24? It looks to me like a pretty fair Simon and Kirby imitation.
A. It could well be S&K as I have #23 and it looks like Kirby to me with someone elses inks. And S&K did do the VISION in 1941.
Q. I recently acquired a copy of DETECTIVE #60, and found an ad for PRIZE COMICS #19 in it. What's it doing in there? Was there a connection between DC and PRIZE at the time?
A. As far as I know there was no connection between the two publishers except that DC carried PRIZE'S mis. In fact there was an ad for PRIZE COMICS as early as ACTION #35 April, 1941 and as late as MORE FUN #91 May-June 1943 which carried ads for both PRIZE and HEADLINE COMICS.
Q. My father tells me of a hardcover LITTLE ORPHAN ANNIE comic book he was given very much around 1928 or 1929. Anything you can tell me about the title---what did it contain, when published, how much it would be worth today, etc---would be appreciated.
A. Can anyone answer this? Could it be the 1927 Cupples & Leon book #2 IOA at the Circus?

BOB CONWAY...COLORADO SPRINGS, COLO.

Q. Can you identify the following comics for me?
1. POLICE: Captains Plastic Man, Dewey Pratt, Flatfoot Burns, Manhunter, "Death at the Rink" (text), Human Bomb, and The Spirit?
2. JUNGLE: Kazanga, Suki, Taka, "From that Thatcher Made" (text), Simba, and Cantilla?
3. DYNAMIC: starting with page 9: Tell it to the Marines, Major Victory, X-9, "Victory Boys" (text), Lady Satan, Dynamic Boy, "V-Man" (text), Micky Coyne, and Green Knight?
A. POLICE: All I can say is it is an issue from #24 to 36. JUNGLE: You got me since you didn't list Capt. Terry Thunder as being in it and according to my files he only missed #43 (which had Tarzan on) and 48 (which did not have Tarzan either). Up to #47 JUNGLE contained 6 or more stories...ditto 75-129. After 129-on Simba...DYNAMIC: this is issue #3 Feb., 1942.
Q. Who do I write to to get permission to reproduce the TASHEN, to sell.
A. That I could not say. Anyone know?

KEITH GRIFFIN...MORLEY, ARK.

Q. Could you please tell me what hero or features you in SHOWCASE in issues 1-50?
A. Issue #1 had FIRE FIGHTERS; #2 KINGS OF THE WILD; #3 FROGMEN; #4,8,13,14 FLASH; #5 LANTERN (not J.J.); #6,7,11,12 CHALLENGERS OF THE UNKNOWN; #9,10 LOIS LANE; #15,16 SPACE RANGER, #17,18,19 ADAM STRANGE, #20,21,25,26 HAP HAZARD, #22-24 GREEN LANTERN; 27-29 SEA DEVILS; #30-35 ROBOTMAN; #36-38 ACES; #37-40 METAL MEN; #41,42,44,46,47 TOMAT TOMORROW; #43 DR. NO (James Bond); #48 CAVE CARSON; #49 CAVE CARSON; and #50 I SPY.
Q. In what issue, if any, did HAWKMAN appear in his own feature in MYSTERY IN SPACE?
A. HAWKMAN was in issues #87-90. He appeared in solo stories in 87-89 and with ADAM STRANGE in a book length novel in #90. He was never featured on issues 87 and 89 and had the lead story in #89.

JOHNNY SOUZA...VISALIA, CALIF.

Q. I have a coverless early MILITARY COMIC with BLACKHAWK by Caldera, LOOPS & LOOPS, ARCHIE ATTIRE, MISS AMERICA, SHOT & SHELL, HAWKEYE SAUER, DEATH PATROL by Cole, BLUE TRACER by Guardineer and SECRET WAR NEWS. I think it's month is SEPT.
A. This would be #2 Sept. 1941. I have #3 which introduces CHOP CHOP and Cole only did HEADS PEOPLE in 1-2 and SECRET WAR NEWS started in #2 so it has to be #2.
Q. How about a coverless HAWKMAN with art by Bob Fuje? Lead story is this THE VOICE OF DOOM?
A. This is issue #5 Winter 1942-43. The artist Bob Fuje is really Bob Fujitani, one of the greats of the Golden Age.
Q. Why was the cover that was originally scheduled for YOUNG ALLIES #1 changed? Stalin was left out, and small shifting of art sequences.
A. That is one of the oddities of comics. No one really knows. For one, Stalin became one of our Allies and if you look close at the cover that was shown in those early ads you will note that only 5 YOUNG ALLIES are shown. Knuckles was omitted.
Q. Again, why was RED SKULL removed from the cover of CAPTAIN AMERICA #7? He was replaced by a weird looking Nazi henchman?
A. And that is still another oddity like the ads for ALL ACES, ANGEL QUARTERLY and USA COMICS (USA was advertised as having a completly different lineup than the first issue finally appeared with).

GEORGE B. MORRIS...REDFORD HEIGHTS, OHIO

Q. What did 50's (1950's that is) Atlas Comic had a story about ATLANTIS by Al Williamson and what is it worth?
A. According the the WILLIAMSON index Al never did a story for Atlas titled ATLANTIS. He did have a story in JOURNEY INTO UNKNOWN WORLDS #45 called THE WORLD BENEATH THE SEA. It's worth less than a dollar.
Q. What issue of WHIZ or CAPTAIN MARVEL in the # 80s re-told CM's origin in story form and not just on the splash page?
A. This would be #80 C.M.A truth TOLD TALE.
Q. What issue of BLACKHAWK (#70-90) had the cover and lead story about Hitler hiding in an Egyptain Pyramid-Mummy and Blackhawk on cover?
A. This could be # 87 which featured HITLA who was Hitler's daughter. Issue also featured Vampir.

A SUSS HEATH/SEA DEVILS CHECKLIST BY JOHN RAJCA

IN SHOWCASE:

#27 (July-aug '60)	JOLLY MONSTER	26 pages
#28 (sept-oct '60)	FINE FLIPPERS	9 pages
	UNDERSEA PERSON	15 pages
#29 (nov-dec '60)	LAST DIVE	13 pages
	UNDERSEA SCAVENGER HUNT	12 pages

IN OWN MAGAZINE

#1 (sept-oct 1961)	vs THE OCTOPUS MAN	13 pages
	SCORE OF EMERALD WHALE	12 pages
#2 (nov-dec. 1961)	MOTHERFULL OF SEA DEVILS	12 pages
	SPAR OF THE SEA	13 pages
#3 (jan-feb. 1962)	UNDERWATER CRIME WAVE	13 pages
	GROUP OF THE DEEP	12 pages
#4 (mar-Apr. 1962)	SEA OF SORCERY	13 pages
	SECRET OF VOLCANO LAKE	12 pages
#5 (may-June 1962)	CREATURE WHO STOLE 7 SEAS	12 pages
	SECRET OF PLUMED SERPENT	7 pages

#6 (july-aug 1962)	THE PLAID-HEADED HAWKMAN	25 pages
#7 (sept-oct 1962)	INDIAN TITAN WAR	25 pages
#8 (nov-dec 1962)	CURSE OF NEPTUNE'S GIANT	25 pages
#9 (jan-feb 1963)	SECRET OF THE CORAL CREATURE	25 pages
#10 (mar-apr 1962)	4 INTERLUDES OF THE SEA	25 pages

With #11, Irv Novick, of CAPTAIN STORM and BATMAN fame took over. #13 had Joe Kubert, Ross Andru-Mike Esposito each drawing a story. The so called contest had no winner. Jack Abel, and finally Howard Purcell drew the series for short one year before the title was scuttled. the stories were written by Robert Brunigher and Bob Haney.

HE: Bob J. Rivers (#90) from Dave Scott.
In answer to your question on DC's CAVALIER #2. It contained 3 stories. BARRY O'NEILL and FANG DOG. This story is 12 pages long. It is about an adventurer, Barry O'Neil and a police inspector, Le Grand, who are captured by a sinster oriental named Fang Gow. From the way the art is set up, it looks as if it was intended for one of the newspaper reprint comics as an original filler, but was never used, or else reprinted here but expanded. The first three pages and the last four seem to be by the same artist, while pages 4-8 are by a different (and better) artist. Next comes CAPTAIN QUICK by Sven Elven. It has to be from the one reprint comic because every other page QUICK by Sven Elven. It has to be from the one reprint comic because every other page has a title heading. It is 11 pages long and the hero is CAPTAIN QUICK. It is a swash-buckler-swordsman story. Last is SPEED SAUNDERS...credited to Fless (likely Craig Flessel). It is a 6 page story and is the best of the three. The hero is SPEED SAUNDERS and he is the same character who was in DETECTIVE COMICS, originally done by either Bob Kane or Seigel and Shuster, I forget which. As a whole the comic stinks. It was a one shot, fortunatly. I think DC came out with another CAVALIER COMIC in the 50's but it was totally unrelated to this one.

GERRY MCKEEHAN...TUPELO, MISC.
Q. Can you identify the following three FLASH COMICS? Hubert did BATMAN in all three and the FLASH stories are ADVENTURE OF THE VIOLIN; AN OCEAN OF GOLD; and WIZARD OF the WAXWORKS.
A. Can anyone pin point these? They would be between 62 and 80.

HE: Jerry Sears (#90) from Don Rosa.
In answer to your question as to what issues of WALT DISNEY COMICS & STORIES Carl Barks did DONALD DUCK. The issues were #21-26, 28-112, 114, 117, 124-283, 286, 288, 289, 292, 294, 297 and 310.

Following from Jim Vadeboncoeur, Jr. 1632 Hollenbeck Rd #7, Sunnyvale, Calif. 94087
Re: Ron Robinett
HERCULES (Dell #1006) is, indeed drawn by John Buscema. A few other comics with John's art are:
HELEN OF TROY, COUNT OF MONTE CHRISTO, THE SHARK FIGHTERS, SPARTACUS, 7TH VOYAGE OF SINBAD (all Dell Movie titles), Forbidden Worlds 79,82, 87, ADVENTURES INTO THE UNKNOWN #106,110,169 (both ACG titles), THE DEPUTY 1077,1130 (Dell), LUKE SHORT'S TOP GUN #927 (Dell), INDIAN CHIEF #13,30-33 (Dell), ROY ROGERS 74-108 with the exception of one or two issues (Dell), and the following Atlas mags: STRANGE WORLDS #3,4, TALES OF SUSPENSE 1,3, STRANGE TALES #68, TALES TO ASTONISH #2.

Re: Duane Marburger
FROM HERE TO INSANITY ran until at least #11 (which was publised by Charlton and featured Kirby humor material).

Re: Robert Kelly, Jr.
I can help with his title information on ATLAS Comics if he needs any information on them.

Re: Brian Patton
I have JUSTICE TRAPS THE GUILTY #s 6,7,10,15,18,19,21-23 with Kirby art.

AN INDEX OF DONALD DUCK FOUR COLOR COMICS & ISSUES OF DONALD DUCK WITH CARL BARKS ART

By: Don Rosa

THIS index consists of all the DONALD DUCK FOUR COLOR issues PLUS all the additional DONALD DUCK issues with Carl Barks artwork. ALL stories are drawn and written by Barks except where INDICATED.

AGAIN, all Barks' stories are classics; especially CLASSICAL classics will be denoted by denominations of PLUS signs (+).

+ = my own title for an otherwise unchristened story.

FOUR COLOR NUMBER	STORY TITLE	COMMENTS	LENGTH
#9	"Donald Duck Finds Pirate Gold"	first Barks art though it looks as if he may have had help	64 pages
#29	"Donald Duck and the Mummy's Ring" (+)		28 pages
	"The Hard Loser"		10 pages
	"Too Many Pets"		26 pages
#62	"Frozen Gold"		25 pages
#108	"Mystery of the Swamp" (+)		24 pages
	"The Terror of the River"		28 pages
	"The Firehug" (+)		13 pages
	"Seals are So Smart"		10 pages
#147	"Volcano Valley"		31 pages
	"Radio Trouble"	(not by Barks)	10 pages
	"Big Blow-Out"	(not by Barks)	10 pages
#159	"The Ghost of the Grotto" (+)	in pure Barks style!	26 pages
	"Adventure Down Under"		25 pages
#178	"Christmas on Bear Mountain"	the FIRST appearance of SCROOGE!!	20 pages
	"Santa Claus Land"	a nonBarks story with Mickey, Goofy, & Dumbo	12 pages
#189	"The Old Castle's Secret" (++)	first great adventure with Uncle Scrooge ; first Barks comic cover	32 pages
#199	"Sheriff of Bullet Valley"	a Barks western; you haven't lived till you've seen DD riding a hoss	32 pages
#203	"The Golden Christmas Tree"	another great Barks moral story	20 pages
	"Special Delivery"	a Mickey & Goofy feature - nonBarks	12 pages

VIC KELLY: I lost your address. If you want second prize, PLEASE write.

NOTE: No matter what you read about DON ROSA in issue #91, I want to let you all know he is none of those things that were said about him...far from it. I hope you readers will be seeing more of DON'S work in my column in the future. I don't know what HOWARD was thinking but I hope he rights this wrong.

DONALD DUCK FOUR COLOR COMICS plus BARKS ISSUES

#223 "Lost in the Andes" (++) beautiful example of Barks' intricate plot development 32 pages

#238 "Voodoo Hoodoo" (+) with Scrooge; this tale features some of Barks' BEST supporting characters including Bomie the Zombie 32 pages

#256 "Luck of the North" with Gladstone Gander 32 pages

#263 "Land of the Totem Poles" typical Barks situation as DD procures the job of selling steam calliopes to the Kickmiquik Indians 24 pages

"Trail of the Unicorn" another great QUEST with Scrooge & Gladstone 24 pages

#275 "In Ancient Persia" (+) more beautiful "ancient temple"scenes 24 pages

"Jet-Job Joes" (not by Barks) 6 pages

"Rules 'n' Regulations" (not by Barks) 16 pages

#282 "The Fixilated Parrot" with Scrooge McDuck 22 pages

"Pig in a Poke" (not by Barks) 26 pages

#291 "The Magic Hourglass" another eternal quest; with Scrooge 28 pages

"The Spirit of '76" (not by Barks) 20 pages

#300 "Big-Top Bedlam" with Daisy 28 pages

* The Fire Chief Movie Star with Scrooge & Goofy (nonBarks) 20 pages

#306 "Dangerous Disguise" Barks stars DD with REAL people 28 pages

"The Little Stranger" (not by Barks) 20 pages

#318 "No Such Varmint" (+) with Scrooge 28 pages

"Sahlwart Stowaways" (not by Barks) 20 pages

#328 "In Old California" some of Barks' most detailed art 28 pages

* Grandma's Visit with Grandma Duck 4 pages

#339 "Magic Fountain" first issue with NO Barks art!; Scrooge 16 pages

* Donald's Wildlife Lecture (not by Barks) 6 pages

"Give-and-Take" (not by Barks) 10 pages

#348 "Crocodile Collector" (not by Barks) 16 pages

"Seeing Things" (not by Barks) 16 pages

#356 "Rags to Riches" with Scrooge (not by Barks) 18 pages

* Inventive Playthings (not by Barks) 9 pages

* Donald Goes Horse-back Riding (not by Barks) 4 pages

#367 "A Christmas for Shacktown" (+) as usual, Barks comes through with another warm yule-tide tale; with Scrooge, Gladstone, & Daisy 32 pages

#379 "Southern Hospitality" with Scrooge;(not by Barks) 22 pages

* The Big Fishing Contest with Gladstone; (not by Barks) 10 pages

#394 "Malagalaya" with Scrooge; (not by Barks) 20 pages

* Donald Gets a TV (not by Barks) 2 pages

#406 "The Golden Helmet" (+++) the best DD story! The biggest of Barks' quests as DD searches for the aforementioned relic which will mean the possession of North America for the finder! The ingenuity of the plot makes it nearly believable. 32 pages

#422 "The Gilded Man" (+) another example of how Barks researched his story lines; with Gladstone 32 pages

DONALD DUCK #26 this is the first issue of DD COMICS after his 4-Color appearances. It's a mystery how Dell arrived at the "#26" inasmuch as there were 29 4-Color issues as you can see. (This issue & the remainder of this index will only mention issues of DD featuring Carl Barks stories.)

DONALD DUCK FOUR COLOR COMICS plus BARKS ISSUES

DONALD DUCK #26 (continued)

"Trick or Treat" 23 pages

"Hobblin' Goblins" first appearance of Gyro Gearloose 9 pages

DD #45 * The Scientific Dogcatcher (2nd story in comic) 6 pages

DD #46 "Secret of Hondorica" with Scrooge & Gladstone 24 pages

DD #52 "The Lost Peg Mine" with Scrooge 10 pages

DD #54 "Forbidden Valley" (+) another quest wherein DD journeys to a prehistoric valley to capture RAZOR WASPS in order to save Duckburg's cucumber crop but is harrassed at every turn by a pickled rutabaga mogul... typical Barks... 26 pages

DD #60 "The Titanic Ants" oddly done with fewer but larger panels... 20 pages

DD #68 "The Master Glasser" a short secondary feature 5 pages

DD #98 "Secret of Hondorica" with Scrooge & Gladstone (reprint of issue #46) 24 pages

DD #134 "The Lost Peg Leg Mine" with Scrooge (reprint of issue #52) 10 pages

* Donald the Sky-Writer with Scrooge (WDCAG reprint) 10 pages

DD #135 "Knight in Shining Armor" (a WDCAG reprint) 10 pages

"The Firefly Tracker" (a Gyro Gearloose feature reprint from SCROOGE COMICS) 4 pages

"Uncle Scrooge and his Handy Andy" (SCROOGE COMICS reprint) 4 pages

MANY of the DD FOUR COLORS & DD COMICS not listed featured 1 page Barks routines which are quite funny...

ALL stories costar DD's nephews, Huey, Dewey, & Louie.

NOTE TO GYRO WEED: Thanks for the comments on my appearance. It takes one to know one.

F. CARL BARKS...SEATTLE, WASH.

Q. What has become of Joe Simon of Simon and Kirby?

A. Last I heard he was editor of SICK MAGAZINE.

Q. I have a coverless copy of CAPTAIN Comics. The splash page of VOLTON is used in the COMIC COLLECTORS HANDBOOK #2.

A. Your issue is #11 June 1942.

Q. What were the issues and dates of the KLU magazines that last featured STEEL STERLING, THE SHIELD, and THE BLACK HOOD?

A. STEEL STERLING was last in ZIP #47 Summer 1944. THE SHIELD last in PEP #65 Jan 1948 and BLACK HOOD was last in PEP #60 March 1947. These last few stories of the HH did not feature him in costume.

Seth OELOW... 5701 15 AVE., BROOKLYN, N.Y. 11219

Seth has a question that I'd ponder, if anyone can answer it, that they write direct to Seth instead of to me.

Q. Can anyone tell me who the main characters were in the following DICK TRACY COMICS? COLOR #1,6,8,21; Large FEATURE BOOK #3,15 ; Regular FEATURE BOOK #4,6,9; SUPER COMICS #2,5,8,10,11,13,14, 26; and DICK TRACY MONTHLY #19-24.

HE: David Michaline from Jim True (NBOC #90); Your question about the artists on MICROBOTS and GRILL'S GHOST STORIES? Jack Sparling drew MICROBOTS and so far I've been able to identify the following GRILL'S artists: Jack Sparling, Joe Certa, Mike Sekowsky and possibly Pete Costanza. For Al Williamson fans, Al had a 10 page story in GK'S MYSTERY COMICS DIGEST #1 entitled LAST OF THE MOLLY.

MIKE SCOBERLI...BRONX, N.Y.

Q. In the fifties, it was common pratice to feature BATLAN in Time-Travel adventures. One story found him in ancient Babylon, another sent him to old New Orleans. Could you tell me the titles and the issues these two stories appeared in?

A. THE BATLAN PICC BABYLON was in BATLAN #102. I don't know the other one.

Q. What BATLAN issues had these stories? SCORE OVER GOTHAM CITY; THE SEVEN WONDERS OF THE UNDERWORLD; BAT-BOY; and THE SEVEN BATMEN OF DOOM.

A. SCORE was in BATLAN 106, SEVEN WONDERS in 89, BAT-BOY in 90 and the last title I can not find in my index.

And here is some information from Gary Brom:

In answer to DAVID B MICHELINE, the Atomic Knights appeared originally in 15 adventures in Strange Adventures (seven of them two-parters) with art on all of them handled by Murphy Anderson. Issues they appeared in were 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156, and 160. There have been several reprints in recent SAs, but since I don't have the strength to look those up too...perhaps you can fill in the needed information.

Actually, Carl Barks did sign one of his Duck strips for Disney...Donald fed a friendly dog with a can of "Barks" dog food! That's about as close as he came to getting his name credited.

You might also mention that Alberto Giolitti, an Italian artist who has been doing a good amount of work for Gold Key (Turok and the mystery books), also did several issues of Tarzan between Manning, Wildey and the Norris/Royer numbers. I believe his work included a couple of TV adaptations and a few short "Jungle Tales of Tarzan" stories.

On the art Neal did for ARCHIE'S JOKE BOOK back in the early 60's, even he couldn't remember what issue it was or what the stories were about. I'd guess the only way we'd ever find out would be sitting him down in front of a collection of the things and let him go through them.

LARRY BRICCY... Thanks for your kind words about my column. The other art from my contest has found a home. More on this at a later date.

RICHARD CENTOLA...HARRINGTON, NEW JERSEY

Q. I've heard that the Golden Age DAREDEVIL made one more appearance in his comic after #69. Is that true? If it is, what issue?

A. If he did it was only in a panel or two. Anyone know for sure?

Q. A cover reproduction of BOY COMICS #3 shows CHUMSUCHER in a mask and cape, which indicates he once had a secret identity. How many issues did this last and can you give me a few details on his and HOW JAW origins?

A. CHUMSUCHER wore a cape all through the 40's but except for the cover of BOY #3, he never wore a mask. CHUMSUCHER'S origin: Chuck Chandler's father was the only offical source of news from war torn France and his wife was still in France so HOW JAW used threats against her to force Chandler to make a false speech penned by the Nazis. But he tells the truth and is killed by HOW JAW. During this time Chuck is playing hockey at Custer Military Academy when he learns what has happened. (His hockey uniform became his costume with a cape added.) After hearing about her husband, Chuck's mother sails for the USA on the boat Chuck went to meet her on. On the way back to the USA German U-Boats sink the ship in order to kill both Chuck and his mother. Chuck was saved but his mother died and CHUMSUCHER was born. His pet monkey was also introduced in this first story. (Boy #3 was the first issue...I and 2 was CAPTAIN MARVEL COMICS) I don't have HOW JAWS origin.

Q. Can you identify these two books? Charlton's STRANGE SUSPENSE STORIES from around 1954 with lead story "What Was in San Dorn's Box" by Steve Ditko and DC's MYSTERY IN SPACE with lead story "It's A Woman's World"?

A. I've no idea what issues they are. Can anyone help?

STRANGE ADVENTURES INDEX

BY NEIL GLOSSOP — PART FOUR

#100 January 1959
- 9 THE AMAZING TRIAL OF JOHN(GORILLA)DOE *A-Carmine Infantino
- 8 THE MAN WHO BROKE THE LIGHT-SPEED BARRIER
- 8 THE LOST LANGUAGE OF EARTH *A-Carmine Infantino

#101 February 1959
- 9 THE GIANT FROM BEYOND *A-Mike Sekowsky
- 8 PRIZE FISH OF VENUS
- 8 MYSTERY OF THE TWIN SPACE SHIPS *A-Mike Sekowsky

#102 March 1959
- 9 THE THREE FACES OF BARRY MORRELL *A-Mike Sekowsky
- 8 THE DOORWAY TO EARTH
- 8 SECRET OF THE SUPER-CHIMP *A-Mike Sekowsky

#103 April 1959 *C-Gil Kane
- 8 THE MAN WHO HARPOONED WORLDS *A-Mike Sekowsky
- 8 3 GIFTS FOR MARS
- 9 SECRET OF THE TIME-TELESCOPE

#104 May 1959 *C-Gil Kane
- 9 WORLD OF DOOMED SPACEMEN First Space Museum, *A-M. Sekowsky
- 8 TROUBLE ON EARTH
- 8 MYSTERY OF THE TUNAWAY SPACESHIPS *A-Sid Greene

#105 June 1959 *C-Gil Kane
- 9 FISHERMEN FROM THE SEA *A-Mike Sekowsky
- 8 THE CASE OF THE STOLEN EARTH-FACES *A-Sid Greene
- 8 SPACE SCOOP--2159 A.D.

#106 July 1959 *C-Gil Kane
- 9 GENIE IN THE FLYING SAUCER *A-Gil Kane
- 8 THE SECRET OF THE SPACE-JEWEL Space Museum, *A-Carmine Infantino
- *I-Mike Sekowsky
- 8 MENACE OF THE FUTURE-ALMANAC *A-Sid Greene
- 1 MA NATURE'S CURIOSITY SHOP Science

#107 August 1959 *C-Gil Kane
- 8 WAR OF THE JOVIAN BUBBLE-MEN *A-Carmine Infantino
- 8 THE STRANGE CASE OF THE EARTH-SPY
- 8 PERIL OF THE PLANET-EATER *A-Sid Greene

#108 September 1959
- 9 THE HUMAN PET OF GORILLA LAND *A-C. Infantino, *I-M. Sekowsky
- 8 THE MARTIAN EARTH-TRAP *A-Sid Greene
- 8 THE LAST HORSE ON EARTH A-G. Kane, I-B. Sachs, W-J. Broome

#109 October 1959 *C-Gil Kane
- 9 THE MAN WHO WEIGHED 100 TONS *A-Mike Sekowsky
- 8 THE WARNING FORM ONE MILLION B.C. *A-Sid Greene
- 8 SECRET OF THE TICK-TOCK WORLD Space Museum, A-Carmine Infantino

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#110 November 1959
9 THE HAND FROM BEYOND *C-Wash
8 THE MAN WHO FORGOT THE EARTH *A-Carmine Infantino
8 MYSTERY OF THE SPACE-ROBOT *A-Sid Greene
*A-Mike Sekowsky

#111 December 1959
9 SECRET OF THE LAST EARTH-MAN A-M. Sekowsky, I-M. Anderson
W-Gardner Fox
16 100 YEARS FROM TODAY *A-Sid Greene, The First story, complete in one book, to be interrupted by an ad, etc.

#112 January 1960
9 MENACE OF THE SIZE-CHANGING SPACEMAN *C-Gil Kane
8 TOMORROW'S HERO *A-Mike Sekowsky
8 REVOLT OF THE SPACE SHIPS *A-Sid Greene
Space Museum, A-Carmine Infantino

#113 February 1960
8 THE DELUGE FROM SPACE *C-Gil Kane
8 MENACE OF THE SHRINKING BOMB *A-Gil Kane, *I-Bernard Sachs
9 THE AMAZING BRIDGE OF LIGHT *A-Sid Greene
*A-Gil Kane

#114 March 1960
9 SECRET OF THE FLYING BUZZ SAW A-Russ Heath
8 THE MAN WHO CREATED HIMSELF *A-Sid Greene
8 THE CASE OF THE MARTIAN WITNESS First Star Hawkins & Ilda.
*A-Mike Sekowsky

#115 April 1960
9 THE GREAT SPACE-TIGER HUNT A-Murphy Anderson
8 QUEST OF THE CURIOUS ROBOTS *A-Sid Greene
8 THE GEM INVASION OF EARTH Space Museum, *A-Carmine Infantino

#116 May 1960
9 INVASION OF THE WATER WARRIORS *C-Murphy Anderson
8 THE WORLD INSIDE THE EARTH *A-Russ Heath
8 THE CASE OF THE ROBOT-SPY *A-Sid Greene
Star H. & Ilda, *A-Mike Sekowsky

#117 June 1960
9 CHALLENGE OF THE GORILLA GENIUS *A-Carmine Infantino
16 THE RISE OF THE ATOMIC KNIGHTS First Atomic Knights,
A-Murphy Anderson, W-John Broome

#118 July 1960
8 THE TUMBLE-MEN OF SPACE *C-Murphy Anderson
8 THREAT OF THE PLANET WRECKERS *A-Mike Sekowsky, W-Gardner Fox
10 THE INDESTRUCTIBLE MENACE Space Museum, *A-Carmine Infantino
*A-Sid Greene

#119 August 1960
9 RAIDERS OF THE GIANT WORLD *C-Murphy Anderson
8 SECRET OF THE COSMIC BULLET A-Murphy Anderson
8 THE CASE OF THE COUNTERFEIT CREDITS *A-Sid Greene
Star H. & Ilda, *A-M. Sekowsky

STRANGE ADVENTURES INDEX

#120 September 1960
9 ATTACK OF THE OIL DEMONS *A-Sid Greene
8 THE STRANGEST DAY ON EARTH *A-Mike Sekowsky
8 MENACE OF THE WATER-RAIDER Atomic Knights
A-Murphy Anderson, W-John Broome

#121 October 1960
9 INVASION OF THE FLYING REPTILES *C-Murphy Anderson
8 THE WAND THAT COULD WORK MIRACLES A-Murphy Anderson
8 THE BILLION-YEAR-OLD SPACESHIP *A-Sid Greene
Space Museum, *A-C. Infantino

#122 November 1960
9 DAVID AND THE SPACE-GOLIATH *C-Murphy Anderson
8 STAR-ACTOR OF THE STARWAYS A-Murphy Anderson
8 THE CASE OF THE RED-HOT ROBOT *A-Carmine Infantino
Star H. & Ilda, *A-M. Sekowsky

#123 December 1960
8 SECRET OF THE ROCKET-DESTROYER *C-Murphy Anderson
8 EARTHBOY MEETS SPACEBOY *A-Sid Greene
9 THE CAVEMEN OF NEW YORK *A-Carmine Infantino
Atomic Knights, A-Anderson, W-Broome

#124 January 1961
9 THE FACE-HUNTER FROM SATURN *C-Murphy Anderson
First appearance of the Faceless Creature, A-Mike Sekowsky, I-Murphy Anderson
8 EARTH'S ONE-MAN SPACE FLEET *A-Gil Kane
8 EARTH VICTORY--BY A HAIR Space Museum, A-Carmine Infantino

#125 February 1961
9 THE FLYING GORILLA MENACE *C-Murphy Anderson
8 SUPER-ATHLETE FROM EARTH A-C. Infantino, I-M. Anderson, W-Fox
8 THE CASE OF THE VANISHING ROBOTS A-C. Kane, I-B. Sachs, W-G. Fox
Star H. & Ilda, A-M. Sekowsky

#126 March 1961
8 RETURN OF THE NEANDERTHAL MAN *A-Carmine Infantino
8 THE INTERPLANETARY TOURISTS *A-Sid Greene
9 THE LOST CITY OF LOS ANGELES Atomic Knights, A-Anderson, W-Broome

#127 April 1961
8 MENACE FROM THE EARTH *C-Murphy Anderson
9 BATTLE OF THE BOUNCING BOMBS *A-Murphy Anderson
8 SON OF TWO WORLDS *A-Sid Greene
Space Museum, *A-Carmine Infantino

#128 May 1961
9 THE MAN WITH THE ELECTRONIC BRAIN A-Murphy Anderson
8 COME HOME FREE EARTH *A-Sid Greene
8 THE CASE OF THE ROBOT DETECTIVE Star H. & Ilda, A-M. Sekowsky

#129 June 1961
8 THE GIANT WHO STOLE MOUNTAINS *C-Murphy Anderson
8 THE MOST DANGEROUS MAN ON EARTH *A-Carmine Infantino
9 WORLD OUT OF TIME *A-Mike Sekowsky
Atomic Knights, A-Anderson, W-Broome

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#130 July 1961 — C-Sid Greene
9 WAR WITH THE GIANT FROGS — *A-Sid Greene
1 PLANETS OF WONDER — Science
8 THE INVISIBLE SPACE-DOG
8 THE TOY SOLDIER WAR — Space Museum, *A-C. Infantino

#131 August 1961 — C-Murphy Anderson
8 EMPEROR OF THE EARTH — *A-Murphy Anderson
9 THE 60 MILLION-MILE LONG WEAPON — A-C. Infantino, I-J. Giella, W-Fox
8 THE CASE OF THE 3-EYED INVADERS — Star.H. & Ilda, *A-M. Sekowsky

#132 September 1961 — C-Murphy Anderson
8 THE DREAMS OF DOOM — A-C. Infantino, I-B. Sachs, W-G. Fox
8 TOY RIDE TO THE STARS — *A-Sekowsky
9 THANKSGIVING DAY--1990 — Atomic Knights, A-Anderson, W-Broome

#133 October 1961 — C-Murphy Anderson
9 THE INVISIBLE DINOSAUR — A-Murphy Anderson
8 THE WORLD OF THE SPECTRUM SUN — *A-Sid Greene
8 THE IMMORTAL SPACEMAN — Space Museum, A-Carmine Infantino

#134 November 1961 — C-Murphy Anderson
9 THE ALIENS WHO RAIDED NEW YORK — *A-Carmine Infantinto, *I-J. Giella
8 PLANET OF LOST ASTRONAUTS — *A-Sid Greene
8 THE CASE OF THE INTERPLANETARY IMPS — Star H. & Ilda, *A-M. Sekowsky

#135 December 1961, First 12¢, 36 page including covers ish. C-Anderson
8 FISHING HOLE IN THE SKY — *A-Carmine Infantino
8 THE JIGSAW WEAPON WORLD — *A-Sid Greene
9 WAR IN WASHINGTON — Atomic Knights, A-Anderson, W-Broome

#136 January 1962 — C-Murphy Anderson
9 THE ROBOT WHO LOST ITS HEAD — *A-Mike Sekowsky, *I-Murphy Anderson
8 LOST--100,000 YEARS — *A-Sid Greene
8 SECOND-BEST SPACEMAN — Space Museum, A-Carmine Infantino

#137 February 1962 — C-Murphy Anderson
9 PARADE OF THE SPACE-TOYS — *A-Murphy Anderson
8 METEOR-RIDERS OF THE UNIVERSE — *A-Carmine Infantino
8 THE CASE OF THE ROBOT BROTHER — Star H. & Ilda, *A-Mike Sekowsky

#138 March 1962 — C-Murphy Anderson
9 SECRET OF THE DINOSAUR SKELETON — *A-Gil Kane
8 THE MAN WHO CLIMBED INTO SPACE — *A-Mike Sekowsky
9 THE ATTACK OF THE GIANT DOGS — Atomic Knights, A-Anderson, W-Broome

#139 April 1962 — C-Murphy Anderson
9 THE SPACE-ROOTS OF EVIL — A-Murphy Anderson
8 THE WORLD WITHOUT TOMORROW — *A-Sid Greene
8 SECRET OF THE ENERGY WEAPON — Space Museum, *A-Carmine Infantino

#140 May 1962 — C-Murphy Anderson
8 PRISONER OF THE SPACE-PATCH — A-Murphy Anderson
8 THE STRANGE ADVENTURE THAT REALLY HAPPENED — A-S. Greene, W-G. Fox
9 THE CASE OF THE WORN-OUT ROBOT — Star H. & Ilda,A-Greene, I-Sachs

STRANGE ADVENTURES INDEX

#141 June 1962 — *C-Murphy Anderson
9 BATTLE BETWEEN THE TWO EARTHS — A-Carmine Infantino
8 GRAND'PA FIGHTS A SPACE-WAR — A-Sid Greene
9 MENACE OF THE METAL-LOOTERS — Atomic Knights, A-Anderson, W-Broome

#142 July 1962 — C-Murphy Anderson
9 RETURN OF THE FACELESS CREATURE — Second appearance, A-C. Infantino
I-Murphy Anderson
8 FIND ELEMENT X--OR DIE — A-Murphy Anderson, W-Gardner Fox
8 PRISONERS OF THE SPACE FLOWERS — Space Museum, A-Infantino, W-Fox

#143 August 1962 — C-Wash by Murphy Anderson
9 THE FACE IN THE ATOM-BOMB CLOUD — A-Murphy Anderson, W-Garnder Fox
8 THE TWO-WAY TIME-TRAVELER — A-Carmine Infantino, I-Joe Giella
8 CASE OF THE UNWANTED ROBOT — Star H. & Ilda, *A-Mike Sekowsky

#144 September 1962 — *C-Murphy Anderson
15 WHEN THE EARTH BLACKED OUT — Atomic Knights, A-Anderson, W-Broome
9 THE IMAGINARY DOOMS — *A-Carmine Inantino, *I-Joe Giella

#145 October 1962 — *C-Murphy Anderson
9 THE MAN WHO LIVED FOREVER — A-Murphy Anderson
8 SECRET OF THE MARBLE STARMAN — A-Sid Greene
8 THE MASS-ENERGY ROBBERS OF SPACE — Space Museum, *A-C. Infantino
*I-Murphy Anderson

#146 November 1962 — *C-Murphy Anderson
9 PERILOUS PET OF SPACE — *I-Murphy Anderson
8 THE SECRET INVASION OF EARTH — *A-Carmine Infantino, *I-M. Anderson
8 THE CASE OF THE ROBOT COUNTER-SPY — Star H. & Ilda, *A-M. Sekowsky

#147 December 1962 — *C-Murphy Anderson
9 THE DAWN-WORLD MENACE — *A-Carmine Infantino
16 THE KING OF NEW ORLEANS — Atomic Knights, A-Anderson, W-Broome

#148 January 1963 — *C-Murphy Anderson
8 EARTH HERO NUMBER ONE — A-Gil Kane, I-Murphy Anderson
8 EARTH - THE FORBIDDEN PLANET — A-M. Anderson, I-Sy Barry, W-G. Fox
8 THE EVOLUTIONARY ENSIGN OF SPACE — Space Museum, A-Carmine Infantino
I-Murphy Anderson, W-Gardner Fox

#149 February 1963 — *C-Murphy Anderson
8 RAID OF THE ROGUE STAR — *A-Sid Greene
9 WHO WOULD BE KING OF EARTH — *A-Carmine Infantino, *I-M. Anderson
8 CASE OF THE REBELLIOUS SPACE-CREW — Star H. & Ilda, *A-M. Sekowsky

#150 March 1963 — C-Wash by Murphy Anderson
9 WHEN EARTH TURNED INTO A COMET — *A-Carmine Infantino, *I-J. Giella
16 THE PLANT THAT HATED HUMANS — Atomic Knights, A-Anderson, W-Broome

PREMIUM CLASSICS By Rex Miller

If decoders were the secret domain of CAPTAIN MIDNIGHT, and secret compartment gimmicks the province of SKY KING, the six-gun and bullet premiums of the Golden Age radio serials were the exclusive property of TOM MIX and THE LONE RANGER.

STRAIGHT SHOOTERS ALWAYS WIN! The program intro shouted, and every Mix fan knew it took more than a delicious, nutritious mouthful of golden western wheat to zap the bad guys. You hadda' have a six gun just like Pawm, goldang it! And for enough Hot Ralston box-tops and dimes you could get your hot little hands on one, pardner. The first model, issued with great fanfare in one of 1933's largest premium campaigns, paved the way for dozens of subsequent six-gun-theme premiums from the western stars. Put the wooden gun premiums were pure Mix. A second model, shown in the sketch below, was offered in 1936. With this goodie came a bizarre anatomical chart showing the "real" Tom Mix's severe injuries. (In 136, radio's Mix was still promoted as the original Mix of movie fame; As opposed to the 40's "Tom Mix Of Radio", essentially Curley Bradley)- the injuries indicated Mix to have been blown up once by dynamite, shot twelve times, stabbed or cut in twenty-two different places,(he better stay out of those places!)not to mention forty-seven fractures from doing his own stunts for the flicks! This model more closely approximated a "western" style six-shooter, while the 1933 version had seemed to be more along the lines of an army or police revolver.

Some of the many later classic Mix-gun premiums would include the 1941 Decoder Badge, whose pointer was a miniature silver plated six gun, and the 1949 Super-Magnetic Compass Gun, a tiny magnetized gun that dangled from a glowing arrowhead. Mix's guns adorned countless rings like his 30's SS ring and the TOM MIX Periscope Look-around Ring of the 1940's.

The first LONE RANGER SILVER BULLET had his name imprinted on the back of the case. This section pulled out to reveal a small secret compass and a chamber for secret messages.

The LONE RANGER'S SILVER BULLET KEYCHAIN featured a larger "realistic but harmless" metal bullet which was said to have mystic "lucky" properties. You could also send away for a badge shaped like SILVER'S LUCKY HORSESHOE, one of the few badges showing L.R.'s face.

Somebody at the toy company must have been other than a LONE RANGER fan. One of the many LONE RANGER HOLSTER SETs issued over the years contained a cartridge belt with wooden bullets...only problem was, they were red!

Almost every kid must have owned at least one LONE RANGER SILVER BULLET KNIFE, which were produced in "ivory", red, blue, black, green- and, for all I know, Scotch Plaid.

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E.C. COMICS FOR TRADE

CRIME SUSPENSTORIES: 4fair,5vg,6poor-fair,7gd,8gd,9gd-vg,12vg,15gd 16gd,17vg,20gd,21vg,22vg,26vg

FRONTLINE COMBAT: 6gd,10vg

HAUNT OF FEAR: 6vg,7gd,8gd,9vg,13vg,14vg,17gd,21gd,22gd,23vg,24vg 26gd,28vg

SHOCK SUSPENSTORIES: 1vg,2vg,3fine,4gd-vg,5gd-vg,6gd,9gd,10gd,12vg 13gd,16gd,16vg,17vg

TALES FROM THE CRYPT: 23gd,24gd,31vg,33gd,40vg,41vg,43vg,44vg,45vg

TWO FISTED TALES: 27fine,30gd,31vg-fine,33gd,34vg,36fine,38gd,39gd, 40fine,41fine

VAULT OF HORROR: 17gd,22vg,22fine,23fair-gd,24gd,26fair,28gd-vg,31gd, 34vg-fine,35vg,36vg,39vg

WEIRD FANTASY: 7vg,8vg,10fair,12vg,16poor-part front cover missing otherwise vg,18gd,22vg,26vg

WEIRD SCIENCE: 8fair-gd,11fine,13gd,15vg,17fair-gd,18vg,19vg

WEIRD SCI. FANTASY: 27vg,28vg,29vg - one inch of spine rough otherwise fine

NEW DIRECTION BO'S

ACES HIGH:1 fine,1vg,2vg,3fine EXTRA: 2vg,3fine
IMPACT: 1gd,2vg,3vg,4vg INCREDIBLE SCI. FICTION: 30fine,31vg,32vg-fine
MDr 1vg,2vg,3vg,4vg,4fine,5vg PANIC: 1fine,4vg,5vg,6gd-vg,7gd-vg,10vg, 12vg-fine
PIRACY: 1 fine,3vg-fine,5vg,6fine PSYCHOANALYSIS: 1vg,2vg,3fine,3vg,4vg-fine
VALOR: 1vg-fine,2vg,3fine,4fine

DISNEY FOR TRADE

DONALD DUCK 4color #'s 29gd,62vg,108nm,159vg-fine,178nm,199nm,223vg-fine
UNCLE SCROOGE: 386nm,495vg-fine
MARCH OF COMICS- DONALD DUCK 1948 mint
FIRESTONE- DONALD DUCK 1944rd,1946nm,1947vg-fine,1948gd,1949 mint
CHEERIOS- DONALD DUCK "Atom Bomb" 1947 - - Carl Barks art!

WANTED

CRYPT OF TERROR: 17,19
FRONTLINE COMBAT: 2,13
HAUNT OF FEAR: 16,17,16
TALES FROM CRYPT: 21,22,30, 34,36,37
VAULT OF HORROR 12,13,14, 15,16,21
WEIRD FANTASY: 14,16,15
WEIRD SCIENCE 13,5

FIRESTONE DONALD DUCK 1945
MARCH OF COMICS DONALD 1947
DONALD DUCK COLOR #4, 4Color#9

WHITE INDIAN 12,13

ROBERT HAY
Box 972
ROSEVILLE,CA. 95678

STAR TREK
FESTIVAL

By Orlando J. Falcon

After the over all success of the Nostalgia and comic con in April, it was eminent that Miami fandom would make a comeback into the nationwide circuit of comic conventions on June 10th; having had several weeks of careful planning on the parts of Gordon B. Love and James Van hise, the idea of a "Star Trek Festival" for area and regional fans became a reality and a veritable success, with just a couple of minor inconveniences tossed in to keep things from getting too dull.

From the start, the convention went off quite well, having a good number of people arrive at the "Center for Dialogue" relatively early, and stay throughout the day to lend the S.F.C.A. a helping hand whenever it needed one.

Since Star Trek was the theme of the con, Captain James T. Kirk and his Vulcan science officer were spotlighted throughout the day in several ways. This was primarily through the two full length Emmy award winning Star Trek episodes: "Requiem for Methuselah" with its strange concepts on immortality, and "The Menagerie" which served as the pilot film for the late lamented T.V. series. The shows special effects served to interest all those attending with the amazing and bizarre scenes of far off worlds and distant galaxies.

Vincent Lavarello and father display the ultimate goal of many collectors - P.F. #1

Strangely enough though, tape recorded episodes of the Star Trek television series were not played during the con, even though one of the Batman and Robin vs. the Green Hornet and Kato was somehow sneaked in.

Included in the program lineup were two Superman television episodes which were produced in the latter part of the 1950's: "Night of Terror" and "Superman in Exile", both starring George Reeves. Also shown were television episodes of "Walt Disney's Zorro" and a "Wild Bill Hickok" whose plot was lost somewhere among the sagebrush of the western plains, colcluded the continuous film showing of the festival.

Andy Warner and Mark Burbey digging the con

But even after finding a suitable location wherein the Con could be held, and even after preparing a vivid and exciting program, the question of whether or not Miami fandom would be interested enough to a comic book convention just a few weeks after Miami's last con and almost one year from the date of Miami-Con II (shudder) still remained.

So, wishing not to attain the same results as those of last August's ill fated comic con, Con-Chairmen Gordon B. Love and James Van Hise were a bit reluctant and worried as to the results. But after the first few hours of the festival, their fears were appeased and South Florida's first "Star Trek Festival" came off rather well, with a total attendance of 140 people, all paid admissions, which is very good for a one day con that was promoted only once during the week before the conventions in the newspapers. This, and the fact that nearly one hundred flyers were mailed out to area fans and posted in the district surrounding the convention site has made this one of Miami fandom's most encouraging and successful endeavors to date; literally putting Miami on the map for future gatherings of comic book collectors throughout the nation.

A Miami fan looking over Marvel Times #1

Cross view of a successful festival

COMIC COLLECTOR'S COMMENTS

BY HOWARD P SIEGEL

1

FANDOM PROFILE - BY JOHN RYAN & HOWARD SIEGEL

Last issue, Australia's "Mr. Pamelologist" gave us his personal report on the history of comics in Australia. This installment will review his collection, fandom activities, views, family life and other such aspects. Your columnist will incorporate additional notes here and there.....

"The merits of being born at a particular time and into a particular era is debatable, to say the least. However, the advantages of being born in 1931 outweight the disadvantages, as far as I am concerned. There is no disputing the fact that my birthdate allowed me to become one of a unique group....the first generation to be raised on comic books.

In the late '40s my interest in boxing lead me to becoming a correspondent and regular contributor to a local magazine, Ring Digest. In turn, this led me to making contact with Lew Eskin, now editor of Boxing and Wrestling , who, when I broached the subject of comic books, said that he would put me in touch with a friend "who plays around with those things". The friend happened to be Jerry De Fuccio, associate editor of MAD. We corresponded for a few years, during which Jerry sent me a few pieces of EC comics and other titles. It is to my everlasting regret that I let most of this material slip through my fingers.

Through the '50s and '60s I retained my interest in comics, although at the beginning I had not been bitten by the collecting bug. I retained a few comics from the early years...browsed through news agencies and bookstalls on comic release days...and purchased an odd item here and there. When I visited England in 1958, I bought a great stack of U.S. comics as this was the first time I had seen them on general sale for many years. In 1963, seeing mention of The Comicollector in the Marvel letter pages, I wrote to Ronn Foss. Ronn's response was the form of a copy of Alter Ego #5, which staggered me! Having had no previous contact with collectors or fans, I couldn't believe that there were so many others who shared my interests....and shared them to the extent where they published magazines on the subject! That issue of AE changed my life and started me down the road of fandom into a world of involvement and participation such as I had never envisioned.

My first real contacts were Larry Herndon and John Wright (South Africa)...and I'm pleased to say that these friendships still endure. In those halcyon days of bachelorhood I was a prolific letter writer. My first year in fandom saw me average 10 letters per week ranging from aerogrames to 8-pagers. Needless to say, after Jan and I were married in 1964, my output dropped. Even so, I still manage to write about three letters a week plus various articles. During this period I established regular contact with Jerry Bails, Bill Jo White, Jeremy Barry, Raymond Miller, Don & Maggie Thompson, Howard Keltner, Richard Kyle, Bill Spicer, Bill Dubay, Rick Durell, Bob Schoenfeld, Bob LaLome, John and Thomas McGeehan, Derrill Rothermich and a host of others.

2

Jerry Bails was particularly kind and helpful to me in those early days. Comics fandom as a whole owes Jerry a great deal. I was now able to look at Australian comics in a new light and became dedicated to the proposition that the bulk of my articles would be devoted to the Australian scene. Encouraged by Bails, Herndon and Wright, I published Australia's first comiczine, "Down Under" in November, 1964. The end result was far from satisfactory, but still it received a reasonable amount of favorable comment. Even though it was based on a preference of a small group of voters, I was agreeably surprised when the lead article in "DU" won the award for the best article in the 1965 Alley Poll. My friend John Wright was the only other foreigner to win this award. After completing Down Under, I joined CAPA-alpha and remain a member to this day, publishing "Boomerang" every quarter for this group. I have also done article for Larry Herndon's Hero; the Arbunich-Dubay-Franke issues of Voice of Fandom; Allan Tompkin's R.E.B. Digest; my "Bridges" series for Star Studded Comics and Comic Reader, and the John Dixon history in Gosh Wow! No. 1. I also write for AHAPA, an Australian apa, a series called "Bonser". I haven't published anything for a zine since I did that last Bridge for SSC No. 16 back in November, 1969. The combination of incressing demands on my time and problems relating to publication dates has caused this, although someday I would like to revive Bridges. One of my long range plans is to write a book or king-size fansine about the local comics industry. Toward this end I have neglected my collecting of U.S. golden Age material in favour of trying to collect as many different Australian titles as possible from the '40s and '50s. Due to their low print runs and the fact that Australians are not by nature hoarders or collectors of such material, these comics are difficult to come by, more so than their U.S. counterparts. Because there is little or no reference material available from libraries; and for the most part there are no dates on the comics themselves, any such work would be confined to the broad scene rather than be a definitive book.

In 1967 I agreed to take over the promotion of Stan & Reg Pitt's "Gully Foyle" -- a Sunday adaption of Alfred Bester's novel "The Stars My Destination". Over the years I have been the subject of 3 newspaper articles and have been on TV 4 times. Because of the publicity, I have been in the rather fortunate position of having most Australian comic fans contact me, rather than the other way around. As an organized group, there is no such animal as Australian Comics Fandom. Collectors in this country have shown no inclination to be organized as a group, preferring instead to become an integral part of Australian Science Piction Fandom. I have lost track of all those who have visited, eaten or slept at the old Fairfield Panzine Factory but is has been a pleasure to play host to such people as Bruce Gillespie, John Brosnan, Allan Tompkins, Noel Kerr, John Melloy, Ken Bull, John Foyster, Merv Binns, Dimitri Rasuveer, John Breedon, Bob Smith, Robin Johnson, John Bangsund, etc...and their respective wives or girlfriends.

I have worked for Firestone (formerly Hardis Rubber Company) since 1959, and in August, 1970 was offered the position of Queensland Sales Manager of their General Products Division. The meant closing the Fairfield Panzine Factory, farewelling friends, artists and fans and coming to live in Brisbane. It is a step I have never regretted taking. The change has allowed me to slowly withdraw from active fandom in science fiction and when I will have free time, be able to de-

vote it to my first love....comics. My collection of U.S. Golden Age comics is compartitively small, but representative of most titles. I am particularly keen on the work of such as Will Eisner (his personally autographed drawing of the Spirit to me is one of the prizes in my art collection;); Lou Fine, Tom Hickey, Bill Everett, Paul Gustavson, Fred Guardineer and Mort Meskin. One of the highlights of my collection is some 400-plus Sunday Spirit sections, many of which have been bound. I also treasure the letters I have received from Will Eisner, Bob Powell, Al Williamson and Stephen (Comic Art In America) Becker. My entire collection from the early 40s on numbers in excess of 2000. Now I don't say that the Golden Age stuff is better than today's product, it is just that I prefer the older material. Pretty pictures do not a comic make...and it seems that many artists of the last decade do not know how to handle panel-to-panel continuity dramatically. There are some exceptions in my opinion, such as Alex Toth, whom I believe to be a "giant" in the field. Besides comics, my collection is comprised of BLB's, hard covered books on the comics, newspaper and magazine clippings, samples of foreign comics, and a small buy satisfying collection of original art work. While Fiona (age 5½) and Sean (age 4) have been well schooled in the treatment of books and magazines, an accessable collection might prove to be too much of a temptation.

Frankly, I am amazed at the extent to which fandom has grown. The general standard of fan publications in recent years is clearly superior to the early days when offset issues of Alter Ego were considered to be the be-all and end-all. However, I am doubtful whether the newer fanzines offer as good a value as those of 5-6 years back. For the most part they do not contain the substance that an issue of Comic Art by the Thompsons did. People like Bill Spicer and Richard Kyle are turning out fine work at a reasonable price, but they are few for the old school. I consider Richard to be the best writer in comics fandom. I miss the fannish writings of Roy Thomas, Rick Weingroff and John Wright. Ray Miller still holds the title of best treasurer and I must confess to having a soft spot for the talents of Wendy Fletcher in the art catagory.

Comics fandom is far from being a perfect way of life...but it has been very good to me. Hours of pleasure, contact with some wonderful people. American fans in particular have been very generous with the assistance they have given me over the years, and I sometimes despair of ever being able to balance the scales. However, I may have the opportunity to square accounts in 1975 if Australia is successful in its bid to hold the World Science Fiction Convention that year. And any fan making the trip will be welcome in the Ryan household.....

We will not be saying thank you and farewell to John Ryan with this issue. The material sent to me is so vast that next issue it will be my pleasure to reprint some of John's work from the various fanzine publications he contributed to over the years. Included will be a coverage of the Pitts and other Australian Golden Age greats, plus some additional pictures.

John's address is P.O. Box 24, Yeronga, Queensland, 4104, Australia. I am sure he would welcome a word from those of you who would care to say hello.....

AN OPINION

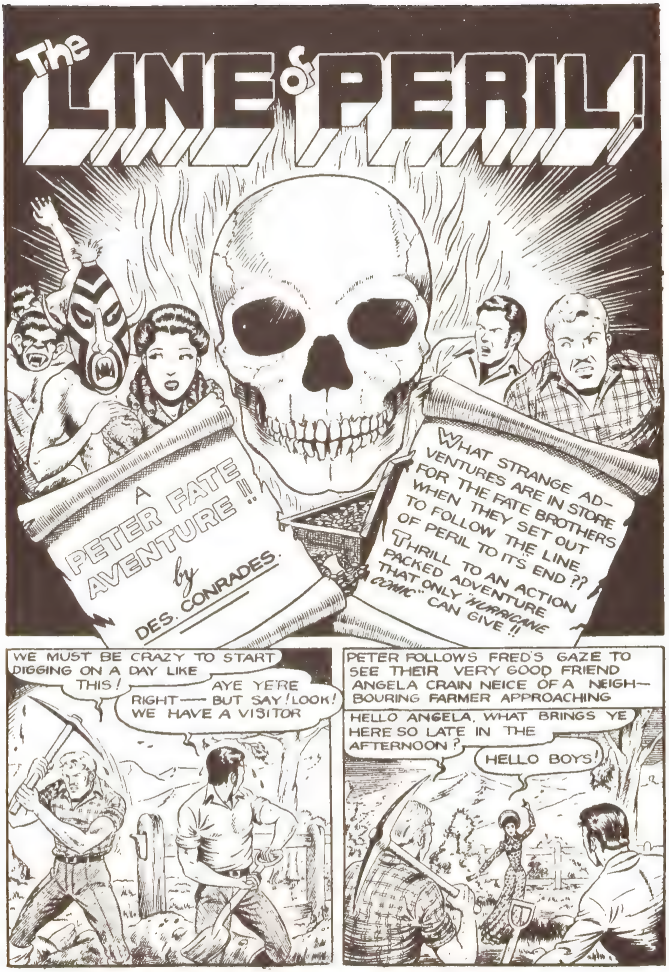
Perhaps unsuspectingly, the major publishers are inching more and more toward the cover formats of the Golden Age. This trend became noticeable when two major stars found themselves sharing a single title, such as Hawkman and The Atom. Remember Shield-Wizard? When DC began using the side columns to illustrate the members of the J.L.A. and the Teen Titans, it smacked of the days when Quality featured their ten or so assemd bananas in squares or circles on the covers of such titles as Feature and Police. And how about the "split screen" on such Marvel titles as Astonishing Tales and Amazing Adventures? Prototypes in the "first heroic age" such as Marvel Mystery, Young Allies and other Timely covers set the pattern.

What all this is leading up to is the fact that the shift in prices from high, low, high, low, etc. by the "big two" is causing certain things to become evident. The importance of the cover, which some say is as much as 75% of the magazine's value, has become paramount. It must now sell less pages at a higher price, and put veteran super heroes in a more refreshing light to attract customers. The slick paper stock and the beautiful printing inks help of course; but the use of specialists has not been fully exploited. And if DC and Marvel are to bildboard their fare properly, they should have a group of coverman. Alex Shomburg for Timely comes to mind. I somehow cannot compliment Neal Adams on his covers, especially the Super Spectaculars because they are grossly missing detail in the backgrounds. Kubert is guilty of the same lack of exactness.

Some efforts have been made via better looking title logos and a finer selection of color combinations at the masthead area; but is this enough? Nor is the expansion of inside story content by overlicensing the use of "extras" on the covers. I've gone into this aspect before, and won't d' so again. I will finalize by saying that I look forward to better covers in the future. What do you think?

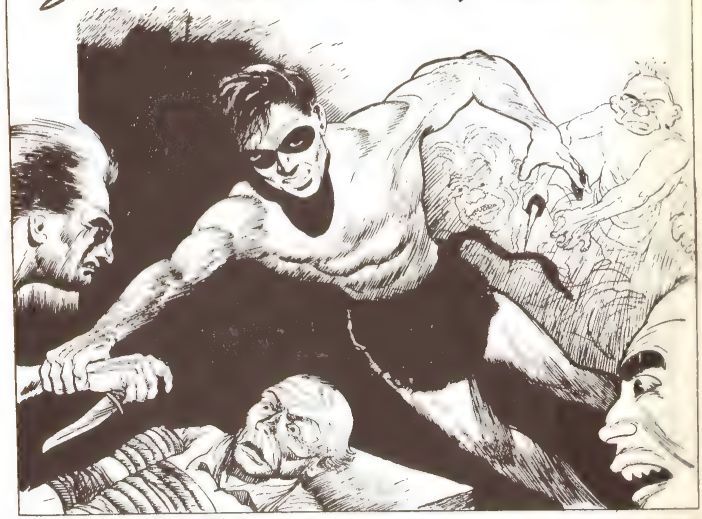
Dear Ray Miller;

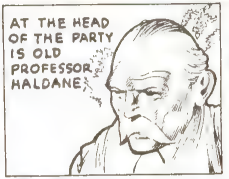
Remember how we talked (via letters, about the calibre of fandom today vs. the mid-sixties? You especially commented on the fact that the amount of questions sent in for "Information Center" is dwindling and some of those aren't as "meaty" as you would like to have them. Seems that readers are getting lazier. I don't get challenged as much as I once did. In fact, I thought I would put our theory to test by purposely inserting a piece of misinformation in last issue's column to see how many fans would correct me. In the Mail Department answer to John Seabold on Roy Thomas' early pro history, I referred to Charlton's PAM as Pat Masulli instead of Pete Morisi. You're right Ray, the results were disappointing!

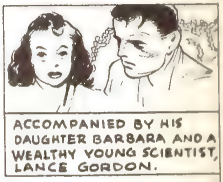

The LINE of PERIL!
A PETER FATE AVENTURE!!
by DES. CONRADES
WHAT STRANGE ADVENTURES ARE IN STORE FOR THE FATE BROTHERS WHEN THEY SET OUT TO FOLLOW THE LINE OF PERIL TO ITS END?? A THRILL TO AN ACTION PACKED ADVENTURE THAT ONLY "HURRICANE COMIC" CAN GIVE!!
WE MUST BE CRAZY TO START DIGGING ON A DAY LIKE THIS!
AYE YE'RE RIGHT— BUT SAY! LOOK! WE HAVE A VISITOR
PETER FOLLOWS FRED'S GAZE TO SEE THEIR VERY GOOD FRIEND ANGELA CRAIN NEICE OF A NEIGHBOURING FARMER APPROACHING
HELLO ANGELA, WHAT BRINGS YE HERE SO LATE IN THE AFTERNOON?
HELLO BOYS!

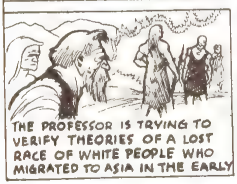
Hurricane Comics #10 circa 1947, Offset Printing

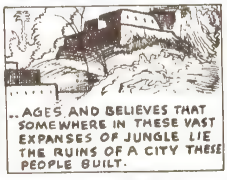
The PANTHER MAN



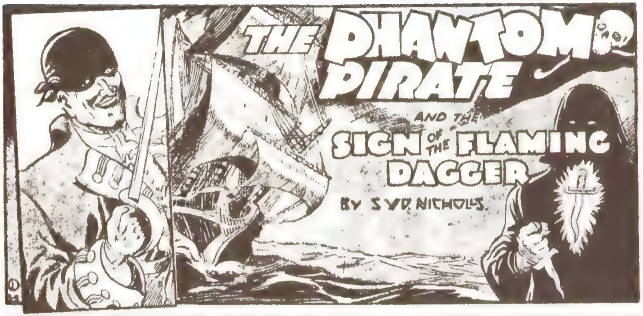


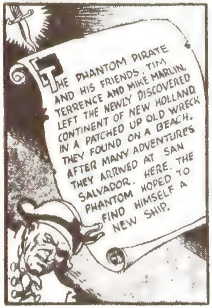


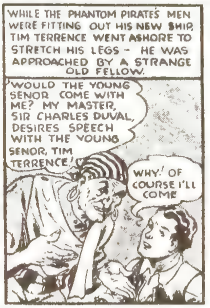




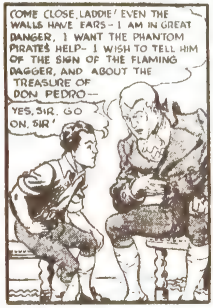
By Terry Murphy, One shot circa 1946 Pyramid Publications




THE PHANTOM PIRATE AND HIS FRIENDS, TIM, TERRENCE AND MIKE MARLIN, LEFT THE NEWLY DISCOVERED CONTINENT OF NEW HOLLAND IN A PATCHED UP OLD WRECK THEY FOUND ON A BEACH. AFTER MANY ADVENTURES THEY ARRIVED AT SAN SALVADOR. HERE THE PHANTOM HOPED TO FIND HIMSELF A NEW SHIP.

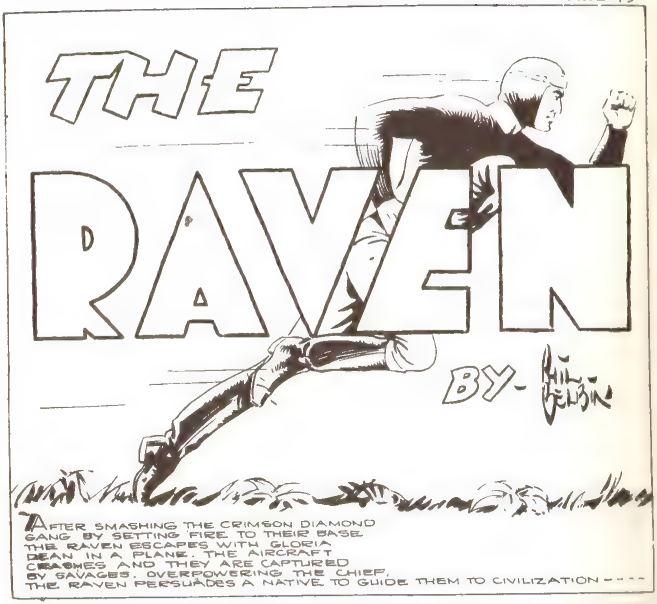

WHILE THE PHANTOM PIRATES MEN WERE FITTING OUT HIS NEW SHIP, TIM TERRENCE WENT ASHORE TO STRETCH HIS LEGS - HE WAS APPROACHED BY A STRANGE OLD FELLOW.
'WOULD THE YOUNG SENOR COME WITH ME? MY MASTER, SIR CHARLES DUVAL, DESIRES SPEECH WITH THE YOUNG SENOR, TIM TERRENCE!'
'WHY! OF COURSE I'LL COME'

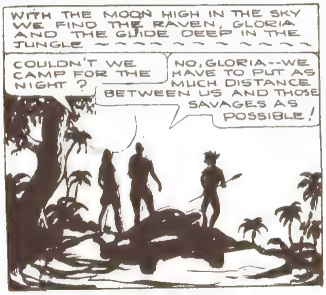
TIM WAS USHERED INTO THE PRESENCE OF A HANDSOME MAN, WHO PUT A FRIENDLY HAND ON TIM'S SHOULDER, SMILED AND INTRODUCED HIMSELF AS SIR CHARLES DUVAL.
'COME, LADDIE, I MUST TALK TO YOU OF MATTERS OF GREAT URGENCY! I HEARD YOUR CHIEF, THE PHANTOM PIRATE IS IN PORT. I NEED HIS HELP!'
'YES, SIR'

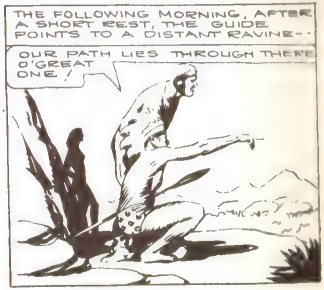

'COME CLOSE, LADDIE! EVEN THE WALLS HAVE EARS - I AM IN GREAT DANGER, I WANT THE PHANTOM PIRATE'S HELP- I WISH TO TELL HIM OF THE SIGN OF THE FLAMING DAGGER, AND ABOUT THE TREASURE OF DON PEDRO—'
'YES, SIR. GO ON, SIR'

SIR CHARLES' CONVERSATION WAS SUDDENLY CUT SHORT - THERE WAS A STRANGE SWISHING SOUND - TIM SAW SOMETHING GLINT IN THE LIGHT. THE NEXT MOMENT, HE WAS HORRIFIED TO SEE A DAGGER BURY ITSELF IN SIR CHARLES' CHEST.

Zip Action Comics circa 1943 Syd Miller Pblications


THE
RAVEN
BY- PHIL GELSON
AFTER SMASHING THE CRIMSON DIAMOND GANG BY SETTING FIRE TO THEIR BASE, THE RAVEN ESCAPES WITH GLORIA DEAN IN A PLANE. THE AIRCRAFT CRASHES AND THEY ARE CAPTURED BY SAVAGES, OVERPOWERING THE CHIEF, THE RAVEN PERSUADES A NATIVE TO GUIDE THEM TO CIVILIZATION - - - -


WITH THE MOON HIGH IN THE SKY WE FIND THE RAVEN, GLORIA AND THE GUIDE DEEP IN THE JUNGLE
COULDN'T WE CAMP FOR THE NIGHT ?
NO, GLORIA--WE HAVE TO PUT AS MUCH DISTANCE BETWEEN US AND THOSE SAVAGES AS POSSIBLE!



Gem Comics #4 circa 1946, Frank Jonson Publications

SCIENCE FICTION

INSTALLMENT TWO: THE EARLY HISTORY AND THE UTOPIAN THEME...courtesy of "Science Fiction: What It's All About by Sam J. Lundwall, Avon No. 75540, 1971.

Where does consequence end and the vitals of science fiction start? A good question, and, like so many others similar topics, it depends on where you draw the line. It's easy to say that Egyptian ics produced the first semblences of scifi; but this borders on the ridiculous. Research seems to fix a logical beginning about 1650 or so with the works of Edmond Hostand with a specific example being Cyano de Bergerac's trip to the moon using bottles of dew (everyone knew even then that the Sun attracts dew) as the popellent. Once there, de Bergerac discovers a Utopian civilization who at once jail him for falsely stating that the moon was a sattelite of the Earth rather than the other way around.

The English priest Frances Godwin's novel The Man in the Moone used swans as the vehicle since these birds made an annual migration to that globe. Voltaire's Micromegas (1752) told of a Sirian and a Saturnian who visit Earth. The theory that vacuumed metal spheres, being lighter than air would allow for space travel was proclaimed by an Italian Jesuit, Francesco Lams. One of the authors who took this as gospel was a German, Eberhard Christian Kindermann (1744) in a title untranslatable, and Swiss naturalist Carl von Linne' in his tome Journey Through Lapland (1732).

With industrialization, previous theory became mechanical fact, and such events as the London World's Fair of 1851 and the Paris World's Fair in 1889 were major instruments in fostering more realistic stories. Enter Jule Verne (a list of his works appears at the end of this article). Enter H.G. Wells. Enter others such as Thea von Harbon (Metropolis, 1926), John Jacob Astor (A Journey in Other Worlds, 1894), George Griffith (Honeymoon in Space, 1900), Andre Laurie (The Exiles From the Earth, 1889).

Science Fiction has several basic themes. The earliest, the Utopian Society was less scientific than it was socialogical. One of the early definitive works was the Swedish writer's Claes Lundin's novel, Oxygan och Aromasia (1879). It contained the time honored ingredients of a true Utopian tale, space ships, suspended animation, matter transmitters, universal peace, some humor, weather controls, TV telephones, etc. Most Utopian tales include a dissenter whose actions cause the eventual downfall of the society. Most are achieved by a big brother government. Plato's Republic advocated a society ruled in much the same manner as Hitler's Nazi regime...the creation of an aryyan race with the weakest destroyed. The word Utopia is derived from Thomas More's book of that title, which was taken in turn from King Utopus, who stressed freedom of religion just as long as it was based on the fact that the soul must be kept pure and remained on the Island of Utopia even when the physical body left its communistic type society. The major weakness of a Utopian society is that it saps the individual of a need to strive, a need to prevent mental decay by being unhappy. Man inevitably becomes bored with his existence.

Some early classics based on the Utopian theme are A Modern Utopia (1905), Men Like Gods (1923), The Shape of Things to Come (1933). It wasn't long before the anti-Utopian theme made itself present, buts that's another story.

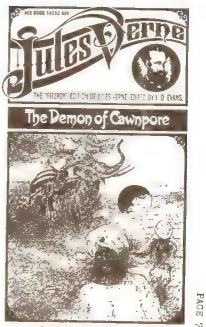
Next issue a brief summary of machines and magic, two more themes that make up the backbone of science fiction. Meanwhile, here's a list of the better known works of two acknowledged masters of science fiction, Jules Verne and H.G. Wells:

Jules Verne:
- Journey to the Center of the Earth
- The Ice Sphinx
- From the Earth to the Moon
- Propellor Island
- 20,000 Leagues Under the Sea
- Robur the Conqueror
- Master of the World
- Mysterious Island

H.G. Wells:
- The War of the Worlds
- The Time Machine
- The Island of Dr. Moreau
- The War in the Air
- The Shape of Things to Come
- Men Like Gods
- A Modern Utopia
- When the Sleeper Wakes
- The World Set Free
- The Land Ironclads

COMING NEXT ISSUE

The third chapter in the John Ryan story, this time devoted to some of the better Australian artists and their works....again supplemented by many first-time pictures. Also the third installment on the science fiction primer; this one on magic and fantasy. Hopefully a FANDOM PROFILE on Bob Overstreet and his Price Guide as well as the usual collection of trivia and fandom doings.....



Cover of Ace Books edition.

Illustration for Cyrano de Bergerac's trip to the moon (1662).

Title page for Claes Lundin's novel, 1878.

It is a well known fact that the super heroes of today's comics were preceeded by the pulp fiction adventurers. Doc Savage is said to be the forerunner of Superman, and in fact, was so called by that name in the Street & Smith series. To those of you who seek proof, let me quote from a 1933 Doc Savage pulp, "Quest of the Spider": "That is exactly why I am going to see Ham Brooks. Ham knows a person who is just what we need - a superman!" To those of you unfamiliar with the "Man Of Bronze", Ham refers to one of his five assistants.....

Illustration for Camille Flammarion's 1912 novel of the year ten million A.D.

ANSWERS TO LAST ISSUE'S KRIS-KROSS PUZZLE

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 R O B I N       F A T E
 O   A     T   L   L     P
 C A T M A N   H   A   O   I
 K   T     L O I S     N O M A N
 E   L   S T A R     H   O     K
 T R E N T   S   G   B L A C K Y
 M     A   H O O D     T
 A N T H R O     N     E
 N   E   M   D   R A D A R
     R A C T I O N   M     H
   I R O N     R E D   A R R O W
 A   O     T     O     N     U
 T E R R I F I C     H     R
 O   E   A         D Y N A M O
 M I R A C L E           A   A
   B   P   G     D E A D M A N
   I E   O   W     J   O
   S T R A N G E     A I R B O Y
             B O Y   X   A
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IN THE NEXT ISSUE

Remember the visit to Dale Manesis' "Good Old Days" via pictures which appeared in RB-CC #87? A similar format will be used in covering the 1972 New York Comicon.

More good things from the "new" RB-CC!

EVER WONDER.....what happens after you send a letter of comment to one of the publishers? You get a card similar to the one below, which is circa 1967:

NATIONAL PERIODICAL PUBLICATIONS, INC.
575 Lexington Avenue, New York, N.Y. 10022

Dear Jeff:--

HOLY POSTAGE STAMPS! MANY THANKS FOR YOUR DANDY COMMENTS. WE ALWAYS WELCOME BOTH THE DIGS AND CHEERS FROM OUR FANS. WE CAN'T ANSWER ALL YOUR QUESTIONS BECAUSE OF THE LARGE VOLUME OF MAIL WE RECEIVE. BUT YOU CAN BE SURE THAT YOUR SUGGESTIONS AND CRITICISMS WILL BE SERIOUSLY DISCUSSED BY OUR EDITORIAL STAFF. *YOURS FOR BETTER AND BETTER* DYNAMIC COMICS.

Thanks foryour letter, but the artist must've had stars in his eyes. Anyway, we'll comment on your critique in a future HAWKMAN issue. You're also sure to like CHALLENGERS OF THE UNKNOWN, DOOM PATROL, TOMAHAWK, UNEXPECTED, PLASTIC MAN, JERRY LEWIS Comics.

Sincerely,
THE EDITOR

SUPERMAN-BATMAN DC ORIGINAL COMICS

THE MAIL DEPARTMENT

"Que Pasa" reads the masthead of STEVE MATTINGLY'S letter. And this sterling member of "The Gang" gives me two pages of interesting reading including a briefing of his work on Epoch #3.

Always a pleasure to hear from DICK HOFFMAN a FANDOM PROFILE alumni member and one of the greatest newspaper reprint collectors. Would you believe that two of Dick's sons have their own mini-collections and his 15 year old may be running in competition with his Dad in a few years as a dealer? I wonder where Mrs. Hoffman keeps the family linen?

GARY BEHYMER....had did you make out? Thanks to BILL SCHELLY, for that copy of "Sense of Wonder". I understand that JOHN RYAN has an article in an upcoming issue. The one RAY MILLER and TOM FISHER did on Will Elsner in the current edition is one of Ray's best efforts in a long time. A good job!

MICHAEL FRAZIER, Lexington, Ky. I hope I've satisfied you in my note on the subject. There are two sides to every story. CARL HOPKINS of Pottsville, Pa., a real fan in that he doesn't hesitate to write to the RB-CC columnists: the original Mattel plans called for three sets of comic game cards, including the ones I mentioned in the previous issue. With the toy industry being in such a bad economic condition, it may very well be that Mattel has held off, or perhaps cancelled the other series.

WILLIAM G. LAKS, Poughkeepsie, N.Y. is working on a system for ranking comic book fans. Bill: I'm afraid this sort of thing is not my cup of tea. However, your second post card about a credit free course on the comic arts is something else again.

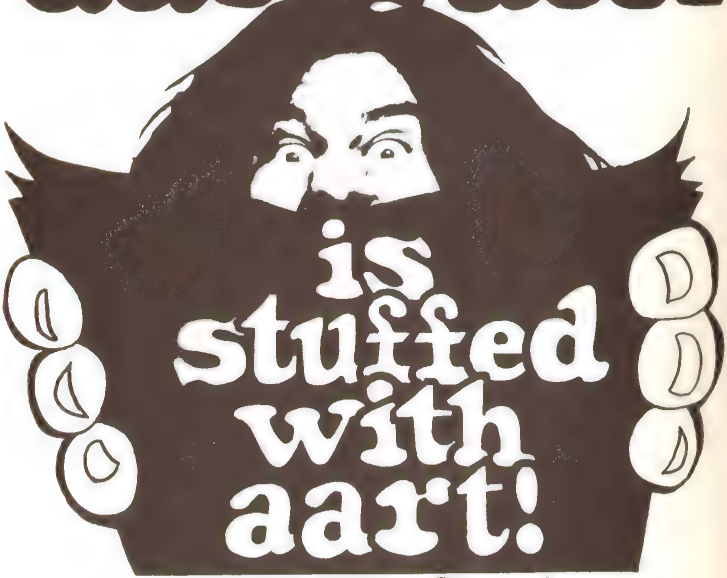
AHOY MOVIE SERIAL EXPERTS!!! I've been told that my list of all the post 1930's Chapter Plays which appeared in RB-CC #88 is incomplete. I've been offered such titles as The Green Archer, The Iron Claw, Flying G-Men and Holt of the Secret Service which I cannot find in my papers on the subject. If any of you can add some light on these, and any definite missing titles, all fandom interested in this phase of comic art would be deeply appreciative.

MIKE CHERKAS, Oshawa, Ont., Canada....a fan who has written several times in the past: your letter came just as I was closing the column, hence the different typewriter. Mike, you've covered all parameters it seems in replying to the "opinion" in last issue regarding the super hero "fatigue" situation. I found myself formulating an answer to one paragraph only to have you do the job yourself further on in your letter. I can add only one sidelight: if a ROY THOMAS had the luxury of concentrating on aesthetics and good literature rather than being strapped by commercialism; some of that stuff that would come out of the major company's product line would fill the bill. I might add that Denny O'Neil is first rate in the limited catagories he dotes on. He is a "message" writer rather than one who can be versatile enough to cease his crusading when a character or plot has no need for it.

DON PARKER, Williston Park, N.Y. Fandom is glad to have you aboard Dom. Besides the note I sent you, I think this issue will answer the question about more Ryan and Sci-fi installments.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

aardvark



is stuffed with aart!

a gallery of strips & illustrations by...

rob brown
kent case
al davoren
pat eddington
michael evans
larry farrington
parley holman
bob holman
jim nielson
neil passey

number one 35¢
number two 50¢
both only 75¢

david faggioli — 411 e. 9th so. — salt lake city, ut. 84111

An Interview With

Milton Caniff

BY JAY MAEDER

A fine storyteller and a highly imaginative craftsman, Milton Caniff, creator of "Terry and the Pirates" and, later, "Steve Canyon", early brought narrative literacy and graphic sophistication to the burgeoning adventure strip genre of the mid-1930s, and he is considered by many students of American comic art to be the single greatest influential force in the development of the form.

What follows is an edited transcript of an interview with Caniff, done in June 1971, in which he discusses the nature of his own creativity, his relationship with a growing career, and the future of the comics medium.

Caniff is recalling his two year stint as an Associated Press staff artist in New York City. His work on AP's "Dickie Dare" strip has come to the attention of Captain Joseph Medill Patterson, publisher of the New York Daily News, and one afternoon in September 1934, the young Caniff is summoned before Patterson:

I had this telephone call from Mollie Slott, who was then sort of the executive officer for the Chicago Tribune-New York News syndicate, and she asked if I would like to talk with Captain Patterson about a new strip.

"Dickie Dare" was actually the same basic proposition of the youngster and an older guy and far-places adventure I didn't know anything about whatever...wishful, Walter Mitty kind of stuff... and clearly, as it developed, Patterson was looking for this same kind of thing for his own syndicate.

So when I was summoned by The Presence, he was very warm, cordial. Not by any means the ogre. And he asked if I would be interested in doing a strip for the Chicago Tribune-New York News syndicate.

And I said I would be very much indeed. By happenchance my contract with Associated Press was running out, and it was not a problem to break it. AP was not about to have a run-in with their best client in the New York City area.

It was almost a "can you show me something by next Thursday" deal. First of all he said, "Let me see some names", and I made a list of about fifty boys' names. He was quite specific that he wanted a youngster as the central figure, and pretty girls, and some humor. And he gave me two books of reference to look at. He said, "The China coast is the last outpost of this kind of adventure", and he had this book on Chinese pirates. And the other book was "Wuthering Heights".

So I read them both as quickly as I could; the time element was really quite hot here. I was ready and willing to do what he wanted done, you know. I was also equipped to do it...had the general background. But now suddenly I had to go to a real geography hop, and I went from his office to the public library.

And a week after I talked to him, this thing started to run in the New York News. My syndication consisted of one paper.

YOU INTRODUCED MOST OF YOUR CHARACTERS QUITE EARLY, DIDN'T YOU?

Yes, Connie was right away, immediately...and Pat Ryan...well, he was the strong character; what I needed was a muscleman. You can't have a kid doing a Jim Hawkins bit of shooting the pirate. At this late date, when I think of the kid atop the mast shooting someone in the head...I wonder, you know? By devious means, such as hiding in an apple barrel and so forth, fine. But the literal confrontation... not that it was out of order in those days, but...

But anyway, I introduced Pat Ryan to handle the muscle. My thought was to bring Terry up to an age when he could then take over, which, by the way, I was able to do in the twelve years that I was incumbent. And Pat Ryan was then phased out, so to speak.

YES, HE BECAME A NAVY COMMANDER DURING THE WAR AND SORT OF VANISHED.

We were able to ease him out of the picture, so that Terry then could be center stage. You've got to have just one leading person at a time. That was the way to do it in those days, or so it seemed to me. By reading and watching movies and so on I knew what was being generally accepted by the buying public. I wasn't trying to plow new furrows, I was trying to grab the handle, you know?

AT ANY RATE, CAPTAIN PATTERSON KNEW PRETTY SPECIFICALLY WHAT HE HAD IN MIND.

Yes, he wanted an adventure strip, faraway places, pretty girls, and humor. The Pat Ryan type of backup character he didn't mention. He wanted a young hero.

So, then he checked the list of fifty names that I'd submitted and picked out "Terry" and wrote it

down, and then he added "And the Pirates". Which I always considered to be kind of a drag.

REALLY?

Well, it threw you into a mold, in the sense that you couldn't escape from it.

THERE ARE ONLY SO MANY STORIES YOU CAN DO ABOUT CHINESE PIRATES, IS THAT IT?

Well, the word "pirates", it's like saying "Johnny And The Gobbldygooks". You know, then you've got to have gobbldygooks.

PERSONALLY, I'VE ALWAYS FELT THAT "AND THE PIRATES" LENT THE STRIP A CERTAIN CHARACTER.

Well, I shouldn't put it down. It was just a drag in my head in terms of trying to do anything other than pirate stories. Which, happily, were very acceptable. Of course they weren't all about pirates, but at the time I felt restricted to some degree.

YOU HADN'T EVER SPENT ANY TIME IN THE ORIENT, HAD YOU?

No, never even been close. California was about as close. Since that time I've been able to make these trips, but not at that time. For a long time, especially because of the war, I never got out of the house.

YOU DEVELOPED TERRY FROM A STUMBLING ADOLESCENT INTO A CAPABLE YOUNG MAN DURING THE TWELVE YEARS YOU DID THE STRIP. WHAT KIND OF RELATIONSHIP DID YOU HAVE WITH HIM, AS A CHARACTER?

To some degree...well, not to some degree...he had to be me. I had to project myself into his head. He was the way I felt I probably would have been if I had found myself in those circumstances.

YOU IDENTIFIED WITH TERRY RATHER THAN WITH PAT RYAN, THEN.

Oh yes, Pat Ryan was really Walter Mitty. This was wishful thinking. At that point I was old enough to be Pat Ryan but mentally only capable of being Terry.

WOULD IT BE FAIR TO SAY YOU GREW UP WITH TERRY?

Yes, very definitely. Certainly professionally. Because feeling the way all along, in terms of characterization, it was quite intense, much more intense than I realized at the time. Because you say only what you're able to say, you see, out of the Mixmaster of your own background.

TERRY WENT THROUGH A LOT OF CHANGES DURING HIS TROUBLED ADOLESCENSE. I REMEMBER ESPECIALLY THE SEQUENCE (1940) WHERE HE HAD ASKED THE DRAGON LADY TO TEACH HIM TO DANCE.

Yes. I'd been waiting for a spot for that. Because this kind of confrontation...this type of situation, when the kid has never even been close to a woman who smelled like that...this can change his life. And this is what I had in mind it would do to him.

WHO WERE YOUR FAVORITE VILLAINS?

Kiel and Captain Judas.

YOU LIKED YOUR HEAVYWEIGHTS, DIDN'T YOU?

Oh yes, of course; this is the whole key. It's like detective stories: you're only as good as your villain. Sherlock Holmes is the best example of this. Old Conan Doyle was smart in that he never really let you see Moriarty. All this built Holmes up enormously by your imagination. It was a fine device.

So those of us who came along later and couldn't just steal that all outright had to come up with some cuties. The Dragon Lady is the strongest of all because she had the double weapon of beauty and absolute ruthlessness, which everybody, man and woman, dreads and anticipates with shuddering pleasure. Encountering such a person...they don't exist, but it's fun to think about.

WHY DID YOU DROP TERRY?

I didn't own it. The key in these things is to own the package. And when I went over from AP to do Terry...the Chicago Tribune, then and now, insists on ownership of the package. And at the time you're so glad to get the job you don't even question this. You've got no reputation, you've got no bargaining power. You've got one little foot in the door, so you accept the situation.

So, comes the day when your conscience and everything else tells you that you've either got to own this thing or get off the pot. Fortunately for me, Marshall Field came along. He'd started the Chicago Sun during the war years. He couldn't buy anything, because Hearst wouldn't sell him anything and Colonel McCormick (Robert McCormick, director of the Tribune-News Syndicate's Chicago operation) naturally wouldn't sell him anything either. So he had to start out and build a stable of his own.

He approached me on the subject through intermediaries. I told him I was already contracted and he said, "Of course, we know all that, but will you do a new strip for me?"

I said I'd be glad to. He said, "What do you want?" I said, "Full ownership and editorial control." He said, "Very good." And called the butler for a drink.

That's all there was to the discussion. I'd been thinking about it for all those years, and it took two minutes. We talked about money later; that didn't come up at first.

I'M NOT SURE I COMPLETELY UNDERSTAND THE TRANSITIONS YOU WERE UNDERGOING IN YOUR OWN HEAD AT THIS TIME. HAD YOU BEGUN AT ALL TO GROW TIRED OF THE IDEA OF TERRY AND THE PIRATES?

Oh no, not at all. It was purely commercial. It was simply a matter of the difference between working for someone and owning the property.

THIS BEING THE CASE, DID YOU APPROACH STEVE CANYON WITH GREAT ENTHUSIASM?

Certainly, because of the greater incentive of ownership. It was just as greedy as that. That's what it was, greed.

WHAT IS THE STORY BEHIND THE SEARCH FOR YOUR REPLACEMENT THAT ENDED WITH THE FINDING OF GEORGE WUNDER? HAD YOU KNOWN HIM BEFORE?

No, I hadn't met him. He used to have the same job as Associated Press that I'd had; it was a retouching-lettering-general assignment staff job and I hadn't met him just because we hadn't crossed trails. He'd been in the Army, and he got out just at the time they announced they were auditioning people for replacement on Terry (fall of 1945). This was not done publicly, it was mouth-to-mouth.

He was trying to improve his job and not go back to that spitting-on-pictures job at the AP. So he submitted a couple of Sunday pages which later I got photostats of, and it was a beautiful ghosting job. He got the job. There were about a hundred people, by the way, that tried out. They must have seriously considered several artists, but of course I wasn't consulted, and I never saw any of the finished products except the ones that George did.

By the way, since that time George and I have become good friends.

I WAS GOING TO ASK ABOUT THAT. YOU CONTINUE TO FOLLOW TERRY'S ADVENTURES?

Oh, very definitely, for a very specific reason--apart from the fact that I'm just interested--because the two strips will, by definition, be commercial rivals. If George starts to do something about a dictator in South America being kidnaped, or an American diplomat being kidnaped, I mustn't come up with something like this two or three months later. It would look as if I'd copied from him. He does the same thing.

LIKE A CAT AND MOUSE GAME ALL THE TIME.

It is indeed, and of course we laugh about this when we're sitting around having a beer.

ARE YOU PLEASED WITH THE CHARACTER TERRY HAS BECOME IN WUNDER'S HANDS?

George has done a whale of a job. In the first place, it's very difficult thing to do. Everybody who's ever taken over from someone else who's still alive has got a horrible job; he knows that the other guy is looking over his shoulder. It's all right if the originator of the strip is dead, because then he's dead; he's not going to haunt you at night.

But when the guy is still around, no matter how good friends you are or anything else, you know he's going to be looking at that thing and saying, hrmphph if I had done that, I would have done them and so.

EVEN THOUGH YOU WENT ON TO A NEW STRIP YOU RETAINED SOME OF YOUR OLD CHARACTERS.

Yes, I've repeated them. General Phillerie is Flip Corkin, for instance.

VINCE CASEY BECAME SHANTY TOWN, AND THE DRAGON LADY BECAME MADAME LINX.

Yes, right down the line. This was a deliberate thing. Just running in the faces of copyright facts.

AND TERRY BECAME REED KIMBERLEY?

To some extent, except that I had passed beyond the Terry stage and I simply had no further use for him. A closer parallel is the current situation of Oley Olson, Summer Olson Canyon's son; but he is not the aggressive Terry, he's the weak sister. He's had a drug history and that kind of thing.

AS FAR AS CANYON HIMSELF, WOULD IT BE REASONABLE TO SURMISE THAT HE'S NO ONE ELSE BUT PAT RYAN?

He's Pat Ryan, sure. This is a Pat Ryan, this is not just the grown-up Terry. It's a Pat Ryan minus a few years. Pat Ryan by this time, of course, would be an elder statesman.

ACTUALLY, CANYON IS NO SPRING CHICKEN ANY MORE EITHER.

No, he isn't. And this is a problem, because in the Air Force if you don't make it to brigadier general by this time, they'd invite you out. But I've always carefully not pinned it down to dates.

IT'S HARD TO AVOID, THOUGH. CANYON FOUGHT IN THE KOREAN CONFLICT, AND HE WASN'T A YOUNGSTER AT THAT TIME.

Well, he was also a captain and then a major on discharge as the strip opened (January 1947). He'd had a whole career in the Army Air Corps. We have that all documented, by the way. At the time it happened, the guys in the Pentagon--they didn't have much to do in those days---helped me put together a whole dossier on him. We just made up when he got his wings and when he got his first Purple Heart, and that kind of thing, and it's all on file.

IS IT OUT OF THE QUESTION THAT HE'LL MAKE BRIGADIER?

Well, I don't think he will. For one thing, when you have a guy make general, that puts him in a whole different upper-echelon category. People don't think that generals actually go to bed with women at night. It's a whole other thing. As a colonel he can still cat around, in spite of being married. This is a useful device.

The point is that when a guy becomes a general, then you're into Pentagon level things. And that's no good.

IN THAT CASE, KEEPING IN MIND THAT THE CARTOONIST HAS THE NATURAL PROBLEM OF THE AGING PROCESS, DO YOU HAVE ANY PLANS FOR CANYON'S RETIREMENT?

No, not that. I think the simple thing to do would be to ease him into another job. I've been doing this spy-type business, where they need a guy who is able to fly an airplane. It's a counterespionage kind of thing. The transition, I think, will be in that direction.

WOULD THIS BE ESSENTIALLY A MORE MATURE VERSION OF THE OPERATION THAT TERRY AND CHAZZ GOT INTO AFTER THE SECOND WAR, WITH AIR CATHAY?

Yes. At that time they were really nothing more than listening posts. Now, we pretty much know what they were listening for. It has come to pass. Not that it ever ceases.

But the use of the female character now, the wife, it's a "Thin Man" kind of relationship. "Mr. and Mrs. North." Remember Kyrna Loy in the "Thin Man" stories? She was not all that smart, and she was not all that happy about it, but she was married to the guy, and she was there and she was lovely, and everybody was happy about the whole thing.

THEN YOU'LL KEEP SUMMER CANYON IN THE FOREFRONT OF THE ADVENTURES.

Yes. For one thing, she's my counterpoint. For instance, she thinks the whole thing is a bunch of nonsense. "If you both know so much about each other, why don't you call it off?" This is, I think, a woman's logic. "This is stupid. Why spy around on people? Why don't you just go and ask him? Where'd you hide the missiles?"

And, instead of being little boys about it and playing at games, this gives me a chance to pit Canyon against her, and then finally she goes along with it because she loves him.

CANYON WENT INTO THE MILITARY DURING THE KOREAN CONFLICT AND HE STAYED THERE. I BELIEVE YOU SAID ONCE, SOME YEARS AGO, THAT CANYON WOULD STAY IN THE MILITARY BECAUSE YOU HAD COME TO THE REALIZATION THAT AMERICAN SOCIETY HAD BECOME MILITARY-INDUSTRIAL IN SCOPE. WOULD YOU CONSIDER YOURSELF A PRO-MILITARY PERSON?

No, not particularly. This is just simply a matter of facing the situation we're in. The present opposition to armed attitudes is a phase thing, in that we might not want to be caught up in the war situation, the war attitude that occurs when you are a "leading power", but everybody else on the "leading power" plateau considers us the enemy. We are...reluctantly in it, you know? World War III is already on.

THE KEY WORD YOU USE IS "RELUCTANTLY".

I think so. The whole Vietnam thing has brought out the attitudes of the younger people. An abhorrence of the whole thing which everybody feels, and the misery of supporting a conflict in an area which they not only don't understand but can't pronounce.. the World War Two point of view was quite different.

...Everybody knew who should go out and win a war and be a John Wayne movie in the Orient, but when it bogs down they realize somebody guessed wrong here. Guessed wrong in terms of, maybe we should have won it but we didn't. And we're getting our tails burned out there. And everybody hates to be a loser.

YOU HAVEN'T INVOLVED CANYON A LOT IN SOUTHEAST ASIA.

At the start. First of all I held back to see which way the cat was going to jump, then I did a couple of sequences which involved it. Not so much from a point of view, it was just the fact of involvement. When you're in the flying machine business, you can't very well avoid it.

I'd done one story back during the days of the French surrender. The thing took place in Hanoi when the French were being booted out. But at the time I had no notion what I was getting into. Or what they were getting into. I didn't know what was going to take place.

ESSENTIALLY WHAT WE'VE BEEN TALKING ABOUT IS THAT THIS IS 1971 AND WE DON'T HAVE THE G.I. JOE SYNDROME ANYMORE. WE'RE EXPERIENCING THE MY LAIS AND THE PX SCANDALS AND SO ON; IS IT POSSIBLE TO BE AS IDEALISTIC ABOUT THE MILITARY INSTITUTION AS IT ONCE WAS?

Not at all. There's no Hitler today, there's no Hirohito, there's none of that. Just a big fat nothing to get killed for, just because you got in the wrong place.

WHAT KIND OF RELATIONSHIP DO YOU MAINTAIN WITH THE AIR FORCE?

Oh, very strong. They understand, for one thing, that I can't use the military in the foreground as I once did simply because of the general attitude toward the military. They dig this better than anybody. They know where they stand.

BUT YOU WOULDN'T, FOR EXAMPLE, CAST THE AIR FORCE IN AN UNSYMPATHETIC LIGHT? LIKE GROSS OVERSPENDING ON A DEFENSE PROJECT OR SOMETHING.

I've found it's better, when these things are happening, to avoid the subject until I get a better perspective on it. I work ten weeks ahead. And if I say something, and it turns to go the other direction, either good or bad, then I have no way of regrouping. No way of falling back or restating. So it's safer not to overcommit.

WHAT ARE YOUR WORKING HABITS THESE DAYS?

They haven't changed over the years...I write the dialogue and rough it out, and send it back to the lettering man first, then he passes it on to my assistant, Dick Rockwell, who puts in backgrounds that I have asked for. For instance, I say "London street", he digs out the file on London streets and puts it in.

DO YOU EVER BEGIN A SEQUENCE WITHOUT KNOWING FULL WELL HOW IT WILL RESOLVE?

I always have an ending, but I don't always use the same ending I started with. If I sense the thing is becoming obvious---mail will tip you off on that---then you can always give it a twist. That's a break we get in this trade.

YOU GET A LOT OF MAIL, DO YOU?

Always have. There was a lag in it at the beginning of television. Television took away a lot of our active audience at the beginning, but the last few years it's been built up again, because we've had a whole new generation of kids who have become bored with television.

For one thing, they've seen the television cartoons at least seventeen times, and that's the one thing we offer, a brand new drawing every day, no matter what. It's always a new drawing, and legitimately so, and they're beginning to sense this.

WHAT OTHER STRIPS DO YOU READ REGULARLY, STRIPS YOU'D CALL YOUR FAVORITES?

I don't know that "favorite" is the word, because I look at them from a different point of view. But I get a real kick out of Beetle Bailey. I love him. And I love Snuffy Smith.

LET'S PUT IT LIKE THIS: WHAT STRIPS DO YOU READ FOR FULFILLMENT IN THE SENSE OF BEING ABLE TO SAY, WELL, THIS MAN HAS A GOOD NARRATIVE TECHNIQUE, OR THIS MAN IS ABLE TO BEAUTIFULLY SYNTHESIZE HIS STORY LINE WITH THE PICTORIAL REPRESENTATION OF WHAT HE'S TRYING TO GET ACROSS...

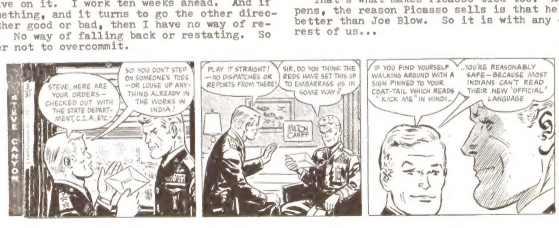
I don't think I read any strips for that reason anymore. Maybe I did once. But I read some of them just to see what the line is, then abandon it if it doesn't overlap me or grab me. Because it's kind of like knowing what the guy's going to do.

What I enjoy reading are these boys who have been coming along recently and knocking down all the barriers. (Garry) Trudeau is doing things I wish I could have done. And Johnny Hart has been one of the real pioneers in doing things that had never been done before...

...Doonesbury is the best of the lot right now. It's bright on the part of the syndicate people to grab onto them. As far as the creators are concerned , as long as this "permissive" attitude lasts, I hope that they'll go along with it... (Trudeau) is just beginning to feel his oats now. It takes a while. A guy has to find out whether what he's doing is even being looked at. You're an actor in that sense, you have to wait for your applause in this business.

You see, the kind of thing that I got into the business to do, even by the way, I would have done anything, you do whatever will sell; I got into the story strip thing that was taking the place of the old type gag story strip...but the adventure story strip, which is my natural bent, is beside the point. I would have created Blondie if I'd known that I could have sold it, you can be damn sure.

That's what makes Picasso tick too. As it happens, the reason Picasso sells is that he does it better than Joe Blow. So it is with any of the rest of us...


DOCTOR MECHA
STEVE, HERE ARE YOUR ORDERS— CHECKED OUT WITH THE STATE DEPARTMENT, C.I.A. ETC.
SO YOU DON'T STEP ON GONDONE'S TOES —OR LOUSE UP ANYTHING ALREADY IN THE WORKS IN INDIA
PLAY IT STRAIGHT! —NO DISPATCHES OR REPORTS FROM THERE!
SIR, DO YOU THINK THE REDS HAVE SET THIS UP TO EMBARRASS US IN SOME WAY?
IF YOU FIND YOURSELF WALKING AROUND WITH A SIGN PINNED TO YOUR COAT-TAIL WHICH READS 'KICK ME' IN HINDI...
...YOU'RE REASONABLY SAFE—BECAUSE MOST INDIANS CAN'T READ THEIR NEW 'OFFICIAL' LANGUAGE